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The School Musician

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Founded in 1929

A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
Used as a teaching aid and music motivator in schools and
colleges throughout America and many foreign countries.

Vol. 25, No. 3 November 1953

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The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$2.50. Single copies, 25c. Forrest L. McAllister, Editor and Publisher. Address all editorial and remittance mail to Chicago. Allow four weeks from the time subscription remittance is mailed from subscriber's post office to the time the first copy of the magazine is received.

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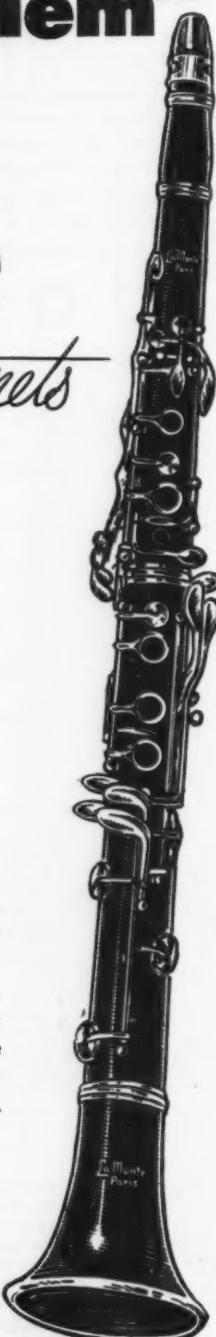
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Thank You Subscribers

I believe with all my heart that THE SCHOOL MUSICIAN is tops in the field of Music magazines.

Having had the opportunity of being in your warm-up room several times at the State Contest in Bloomington, Ill., I realize that you had a great deal more than any other band director at the state contest. With you at the head of THE SCHOOL MUSICIAN I know that the magazine will always remain tops.

I wish you continued success in this endeavor. I am,

*Musically yours,
LaVern Sanders,
Chairman
Illinois Grade School Band Association
Marion, Illinois*

From now on, a subscription to THE SCHOOL MUSICIAN will be required of students in our Advanced Materials and Methods course.

Please send the bundle to me personally. I am looking forward to using the magazine not only for the value of the clinics, but to give our students an overall view of music situations throughout the country.

*Sincerely,
Dan H. Hanna
Assistant Director of Bands
Depauw University
Greencastle, Indiana*

I want to take this opportunity to tell you how much I enjoy your magazine. I find it both helpful and entertaining and usually read it from cover to cover on the day that I receive it. Thank you for both the pleasure and benefit I have received from it.

*Sincerely yours,
James S. Conlee
Band Director
Waverly Community Unit School
Waverly, Illinois*

I wish to thank you for sending me the two issues of THE SCHOOL MUSICIAN to look over. I was very pleased with their contents.

Enclosed you will find a check for two dollars for a one year subscription. As I am teaching at the West Baden Springs High School this year, please send my issues direct to the school in care of me.

*Olin R. Hardy
Director of Music
West Baden Springs High School
West Baden Springs, Indiana*

Please find enclosed a check amounting to \$2.00 in payment for 1 year subscription to your magazine THE SCHOOL MUSICIAN. I have found this magazine to be very worthwhile for the school band director and teacher.

Good luck in this fine publication!

*E. Joe Lee, Director
Sul Ross Lobo Band
Sul Ross State College
Alpine, Texas*



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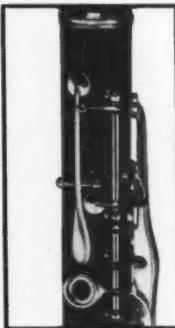
JOHNNY MINCE, featured artist with Archie Bleyer radio and TV orchestra.



ARTHUR CHRISTMANN, clarinet authority at Juilliard School of Music, N.Y.C.



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"They Are Making America Musical"



Acton E. Ostling of Endicott, New York

"Our community may justly feel proud of Mr. Ostling, for he has given to its youth not only a knowledge and appreciation of music but an intangible part of his personality which he has succeeded in transferring to his students. This the ideal that few teachers ever achieve to the extent that he has," state the citizens of Endicott, New York, where he has been the High School Band Director for twenty-six years. During his years of service he has instructed over 1000 students in connection with some school musical organization.

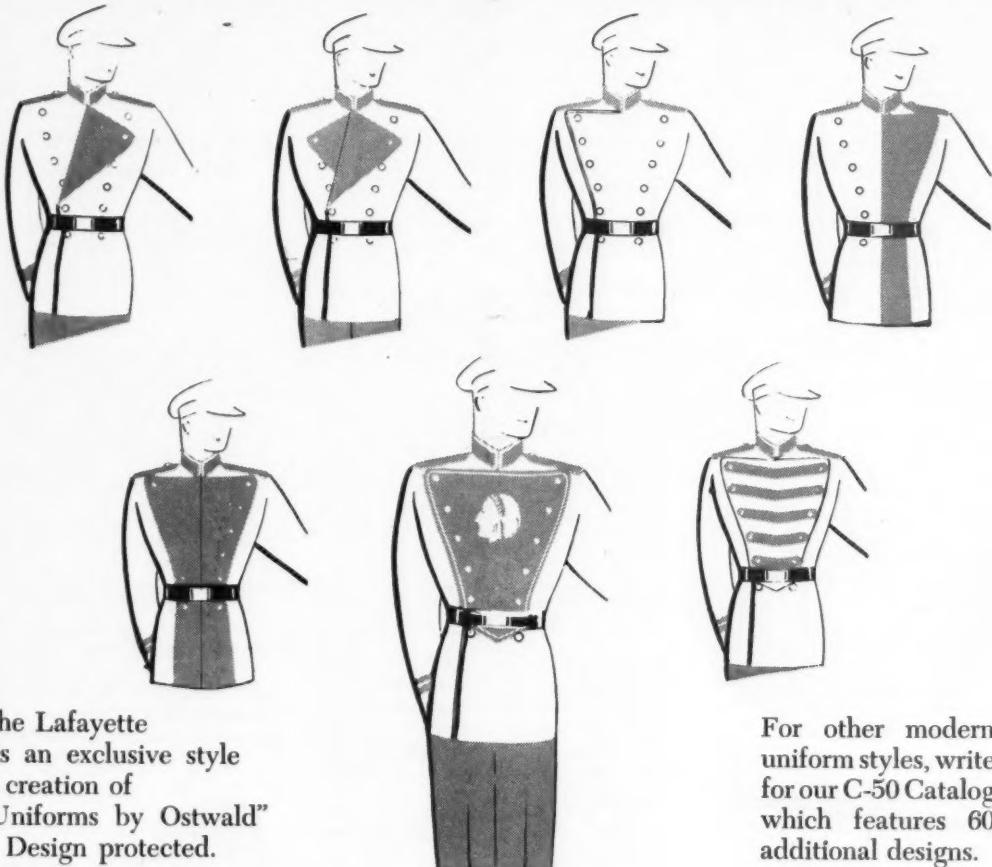
His educational and professional experience has been wide and colorful. He graduated from Ithaca College in 1927 and later returned for three summers of graduate study. Following his graduation, he played trombone and baritone for several summers with the famous Conway Band which at that time ranked with the Sousa and Pryor Bands. When Mr. Ostling went to Endicott, he was the city's only instrumental instructor. As such, he was teacher, director and advisor for all students who wished to study instrumental music. His was a full schedule.

He has served as adjudicator for many state music contests, chairman of the Grading Committee for the percussion section of the New York State Official contest manual, and was one of the first members of the National Association of Rudimental Drummers. Forty-one publications bear his name. Two of these received special recognition recently—"Parading The Brasses" being played by the U. S. Army Band, and "Brass Pagentry" by the Band of America.

In spite of his many years of service, he has maintained a youthful vitality. Prevalent as much as ever are his keen sense of humor, extremely retentive memory, satisfaction with only the best, the firm control that the situation dictates, yet the sympathetic understanding of a friend—and perhaps above all, professional modesty. These are the traits that characterize the man who has served as an inspiration and model for Endicott, New York's youth for 26 years. The Staff of THE SCHOOL MUSICIAN is proud indeed to present Acton E. Ostling as a man who is truly "Making America Musical."

UNIFORMS

Another Ostwald "FIRST"—the Lafayette band coat—one coat can be worn seven different ways; as a smart conservative style for concert auditorium; as a dressy uniform for the same band on parade or football field.



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New Piano Device Makes Portability A Reality

The Roll-Or-Kari Co., Zumbrota, Minnesota, has just introduced a new device that makes the piano a real portable instrument at last. Schools and Colleges will welcome the introduction of this new product. Now students may move a piano from classroom to classroom and even floor to floor and building to building with little effort. The device is in two parts as shown in the photo above. Place one truck at each end of the piano, fasten straps, and press foot lever at each end to raise the piano. The handles fold out of the way when the piano is in use. Two to four people can handle with ease of effort.

The cost of the new device that may be used for any size upright or electronic organ or spinette design is \$51.50. When writing to the Roll-Or-Kari Co. for more information, be sure to tell them you read about the device in the SM.



New Getzen Clarinets— Ebonite or Wood Body

Along with announcement of new models in trumpets, cornets and trombones, The Getzen Company, Elkhorn, Wisconsin, has added two deluxe models of clarinets to its line of band instruments.

The clarinets are available in either fine grenadilla wood or Ebonite. They are of the B_b Boehm system with 17 keys and 8 rings. All key work is solid nickel silver to assure lasting adjustment and long instrument life.

The instruments are furnished with a high quality moisture-proof, scuff-resistant case with luxurious plush lining. Price for the grenadilla wood instrument with case is \$139.50, including tax. Price for the Ebonite instrument is \$118.50, including tax. A descriptive folder may be obtained

by writing the company. A mention of The SM would be appreciated.

Norwood Has Music Stand With New Design Feature

A newly developed "collar" for Norward music stands provides easier set-up than ever before.

The new base lock collar prevents the tube from sticking, jamming, and binding, and makes it possible to open the legs of the stand easily and with one hand.

The collar will be used on all model music stands, including the new model, 15-N. The 15-N, a junior stand constructed of strong steel and PERMO-RIVETED, is finished in gleaming rust-proof zinc chromate. De-



signed for use from a seated position, it extends to 48 inches, folds to a compact 17 inches. Other features include Norwood's exclusive grooved desk ledge, jam-proof desk, non-slip tube lock, and improved automatic spring base lock.

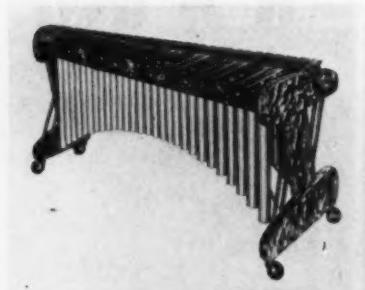
The 15-N stand is priced to retail at \$3.85 each, and is available from all music stores.

"Quick-Steps To Marching" Excellent New Text Book

Carl Fischer, Inc. of New York City has announced the publication of an outstanding new booklet, "Quick-Steps to Marching", by Jack E. Mahan. Mr. Mahan is well known among band directors because of his near-perfect marching bands in Texas. In his new book, which has been referred to as "The Directors marching assistant", he covers all of the basic fundamentals of marching in such a way that the high school and college student is well versed before he reaches the marching field or street parades. This book is highly recommended by The SCHOOL MUSICIAN as a student text book for marching.

The price of the book is 75c. May be ordered from your local music merchant.

News From the Industry



L & L Monarch Marimba Sets New Pace In Design

Leedy & Ludwig's new Monarch Marimba, the "imperium" of mallet played instruments, and the featured instrument is a completely redesigned and improved line.

The new Monarch is richly finished in lustrous black pearl and chrome and designed musically for the most exacting performance in the school, concert, radio, stage and marimba band fields. As with other marimbas in the Leedy & Ludwig line, the genuine British Honduras Rosewood bars used on the Monarch have been engineered to eliminate all discordant overtones. These bars, combined with the perfectly tuned, brushed-aluminum resonators, respond to the lightest tap or heaviest blow with the same rich, organ-like tone. The Monarch's range covers 4 octaves, C to C.

For further information and cost of this beautiful instrument, ask your local music merchant or write direct to Leedy & Ludwig, Elkhart, Indiana.



Fibre Glass Drum Beater Now Available To Schools

The J. H. Shuler Company of Hanover, Pa., has introduced a new type bass drum beater to the market. The handle is made of fibre glass which they claim is practically indestructible. The two ends are covered with 100% choice nylon wool which looks and feels like the best lambs wool.

To introduce this new product, the Company is offering the beaters to schools at the special rate of \$3.95 each. When ordering or writing for more information, they would appreciate you mentioning the SM.

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They Liked The Silver Anniversary

Congratulations on the wonderful Silver Anniversary issue just received yesterday! The issue should be prized highly by all band men in particular —by the older men in the field from a standpoint of nostalgic appeal and historical interest and by the newer men in the field because of the clear chronological delineation of progress and events before they entered the profession. The painstaking research, compilation of material and the brilliant job of editing resulted in an achievement that will be of lasting importance. Please convey my congratulations to Bob Shepherd for his fine article which will be quite revealing to the newer men in the field.

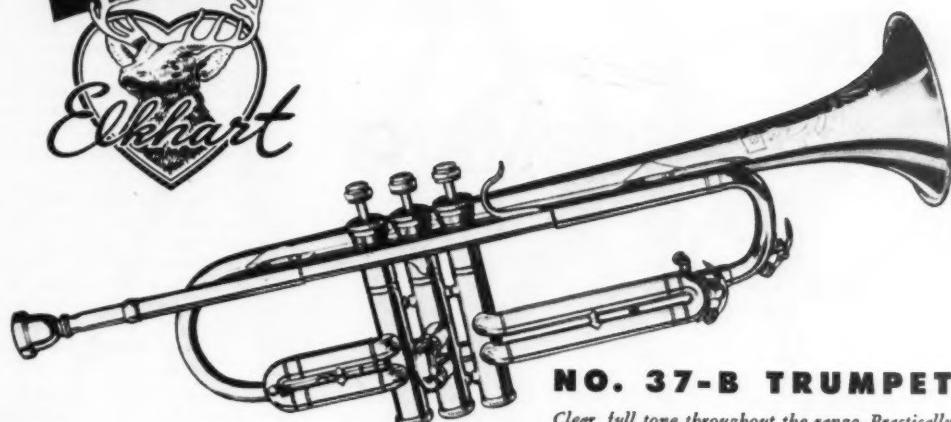
Dale C. Harris
Supervisor Instrumental Music
Pontiac Public Schools
Pontiac, Michigan

It is nothing unusual for me to read the issues of THE SCHOOL MUSICIAN from cover to cover. I have been doing so for twenty-five years, including the very first issue. I have all the back issues bound and often refer to them. However, I have read the October 1953, Silver Anniversary issue, even more closely, and such articles as your "The Very First Issue" and Bob Shepherd's "The Passing Parade" have brought back to me a flood of nostalgic memories. After all, I was in on the party in the early years and worked with such pioneers as your Father, Joe Maddy, Dr A. A. Harding, Bill Revelli, Ray Dvorak and many others. I attended the early clinics at the University of Illinois and I was a member of your Father's Board of Directors in the National School Band Directors Association.

We are happy to be included in the Silver Anniversary issue on the lower left corner of page 19 and also on page 31 for we are proud to be numbered in the company of the great men and women who wrought miracles in the early school band and orchestra movement as well as in the development of the great magazine which you publish. However even if we had not been mentioned in this issue at all, we should still have treasured it for its vivid and informative picture of the years of early struggles in our field and for its tribute to many of my friends and colleagues of the earlier years of our effort. We always bind and preserve our copies of THE SCHOOL MUSICIAN but this time we are also pasting great quantities of the Silver Anniversary issue in our band scrap book for preservation there too. We hope that future generations of oncoming student musicians in our high school may read these pages of our

(Turn to Page 42)

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Use Your Own

SEATING

ARRANGEMENT

By R. Russell Aukerman

Have you ever taken time to wonder why almost all bands use approximately the same seating arrangement? Why must the first clarinets always be on the director's left with the seconds behind them and the thirds in the back row on that side, or why must the flutes be in the first row in front of the director with the french horns next and the cornets and trumpets in the third row? Why are trombones and baritones always placed in the back row on the director's right with saxophones and the odd woodwinds in the rows in front of them? If you follow these traditional ideas you may be missing a fine opportunity to make a real improvement in your band with no great amount of effort.

Is there any real reason for these nearly sacrosanct places for each instrument? Why did you decide to use your present seating plan? I'll hazard

a guess that it is the same as that used by the college band in which you performed, and probably by the high school band of which you were a member before that. No doubt that gives the plan a strong sentimental background, but does it necessarily make it suitable for our modern school bands?

Why was this basic seating originally used? Naturally it was because it provided a proper tonal balance of the instruments, but the players were professionals rather than school age youngsters. An amateur organization could not reasonably be expected to balance in the same manner as a professional group. For example the third clarinet section in the professional band has almost as fine players as the first clarinetists, but in the school band this usually is one of the weakest of all the sections. How can we expect our struggling third clarinet-

ists to be able to balance their tone with the rest of the band in the same manner that professionals manage it? Since, obviously, they can not match the better players, we should feel free to break with tradition and attempt to find a place in our seating arrangement which will help them to achieve a proper balance. Why not seat them directly in front of the director where their tone can come out, and where the director and the other clarinetists can help them through the more difficult passages of the music?

Many high school cornet sections play far too loudly to balance properly with the rest of the band. If you have this problem try seating the cornets so they face across the stage, rather than toward the audience, and you will find quite a difference in their volume from the audience's point of view.

The flutes present a special problem. When the flutist faces the audience, as he usually does, his tone is being projected upward and toward the wing of the stage. If your flutes are seldom audible to the audience, try placing them on your left so their tone may come out toward the rear of the auditorium. The French horn is similar to the flute; a weak French horn section may greatly be helped by seating it on the left of the director.

Oboes and bassoons are special problems in a different way. Their tone quality makes it possible for them to be heard from any position in which you may place them on the stage. They may be moved almost at will in order to balance the appearance of the organization. Saxophones also fit this category rather well, since they are primarily blending instruments between the brass and woodwind tone qualities, and you may feel free to seat them wherever you wish in order to improve the band's appearance.

In general, if a section is too loud to balance properly with the band as a whole, there are two things which will help the situation: (1) move the section toward the rear or back row of the seating arrangement, or (2) seat it so that it plays across the stage rather than toward the audience. If a section plays too softly for proper balance: (1) move it forward on the stage, or (2) seat it so that the tone is projected toward the audience. To this we must add a general rule to be followed whenever possible: seat instruments playing similar parts near each other, or where they can hear each other easily.

I offer a suggested seating plan for school bands, with a prayer that no one will look on it as a new law to be followed exactly. I only offer it to help clarify and exemplify the statements I have made, and to aid you in crystallizing your ideas for an arrangement that will help your band become a better balanced and more professional sounding organization.



You might try this plan as a starting point, and then make whatever changes are needed to bring out the best in your own group. Whatever seating arrangement you eventually use, if it does not improve the sound of your band, is no better than the plan you are now using. Good results are obtainable if you will do some careful experimentation.

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**By Arthur L. Williams, A.B.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION**

Our Secretary-Treasurer Says . . .

1. College Band Directors wishing to join the CBDNA may do so by sending \$5.00 for 1953 dues which will give them a copy of the 1952 PROCEEDINGS as a special bonus as long as they last. Better send in your dues today to Charles Minelli, Director of Bands, Ohio University, Athens, Ohio.

2. If members of CBDNA have changed to another school since last year, they should write giving their new address in order that they may be continued on the mailing list and receive all materials sent out to the membership.

3. Some members of CBDNA have on the wall in their offices or band rooms the CBDNA "Declaration of Principles"—but many do not. If you don't have one for such purpose, write for one today. Plan to display this attractive CBDNA publication as a part of your educational plan.

**Dates for North Central Division
Meeting Announced**

Nilo Hovey, Director of Bands at the Jordan College of Music of Butler University, Indianapolis, Indiana, and

North Central Division Chairman wishes to inform all college band directors in the 10 North Central states that the Division CBDNA meeting will be January 9-10, 1954 at the University of Illinois, Urbana, Illinois, immediately following the Silver Anniversary of the Illinois Band Clinic. Many will wish to attend both meetings. A special mailing to the entire CBDNA North Central Division membership will be made when the program for the Convention is completed.

**College Wind and Percussion Instrument
Instructors Announce Plans**

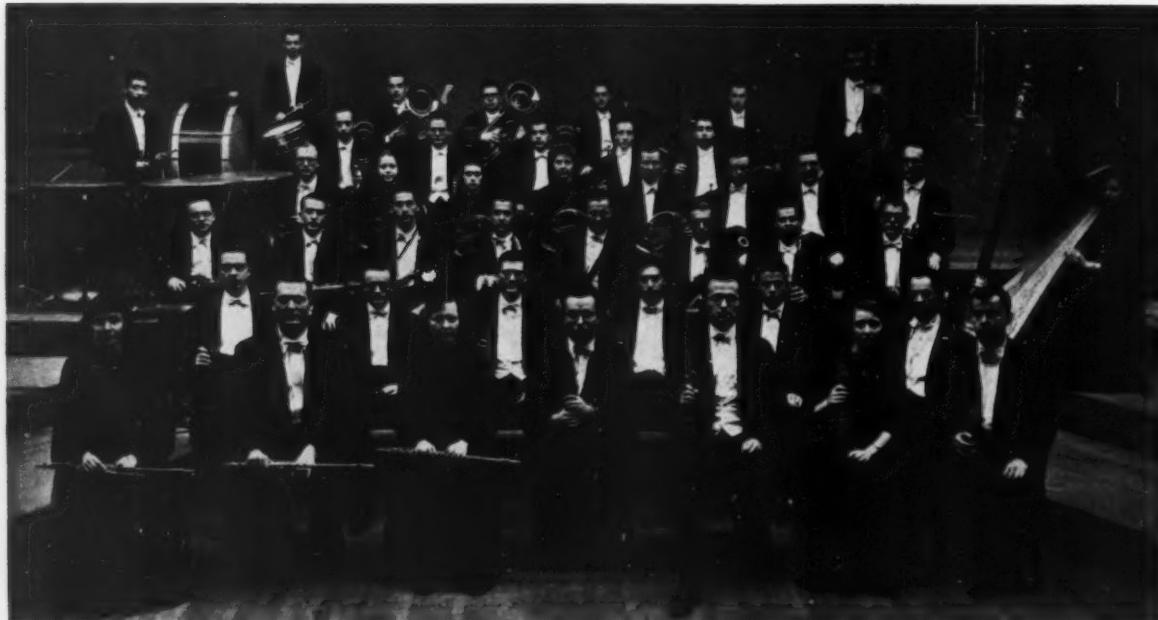
The newly elected officers of the National Association of College Wind and Percussion Instrument Instructors include George E. Waln, Professor of Woodwind Instruments, Oberlin Conservatory of Music, Oberlin, Ohio, National Chairman, and Dr. Haskell Sexton, School of Music, University of Illinois, Urbana, Illinois, National Secretary-Treasurer.

The Original Compositions Contest which proved so successful this past year will be continued. The cate-

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Donald I. Moore, Director of the Baylor University Bands, Waco Texas, and Chairman of the Southwestern Division of the College Band Directors National Association. Don has also contributed some fine concert marches to our original band literature including "Marcho Scherzo" and his earlier "Marcho Poco." We are happy to salute Don, his fine Baylor Bands and our Southwestern Division.



PICTURE OF THE MONTH: EASTMAN SYMPHONIC WIND ENSEMBLE, Frederick Fennell, Conductor of the Eastman School of Music of the University of Rochester, Rochester, N. Y. Last month's issue of BAND STAND told of the many of the outstanding activities of this original group formed in 1952-53. Since many will hear their first commercial recording soon, as well as hear them over the radio, we are happy to present this tribute to their fine work.



B-11
B♭ Tenor Saxophone

B-7
E♭ Alto Saxophone

No. 412 Trombone
B♭

No. 225 Trumpet
B♭ and A

No. 275 Cornet
B♭ and A

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From

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To

SHRINE



By L. J. Cooley

Was it Confucius who said "The squeaking wheel gets the grease"? Perseverance becomes a real virtue only when it results in the accomplishment of a worthwhile project which brings pleasure and satisfaction to those concerned.

Not many high school band directors have the determination and ability to persevere for seven years to bring about their hopes for a model band room to be used by a 65 piece band and a large glee club.

The career of Wm. A. "Bill" Tetley has been one of constant progress, not only in the development of fine talent in his band; but also in the improvement of physical surroundings and equipment. This summer a model, soundproof Band and Glee Club room with three adjoining practice rooms has been completed.

When Mr. Tetley came to Butler in 1946, following his service in the U. S. Navy as Gunnery Officer on the LST 836, the music studio was

housed in a small frame building behind the High School Gymnasium. This building was too small for the Band and Glee Club, so band practice was held in the Gymnasium during a period when there were no Physical Education Classes. This arrangement required Mr. Tetley to spend thirty minutes daily setting up and taking down the stands and chairs for the band students. Girls Glee Club was held on the third floor of the High School Building.

During Mr. Tetley's first year the High School Band Students numbered fifty-three. There were twenty-two seventh and eighth who played instruments. A grade school band was first started this year and numbered seventy-five at the close of school. This same year, marching, which had been discontinued some time previously was reintroduced, and with the cooperation of the Civic Clubs, a successful Pie and Box Supper held by the Band, and a substan-

tial contribution given by the Board of Education, it became possible for the Band to purchase attractive new uniforms.

The following year, 1947, the enrollment in the High School Band was sixty with some fifty-five in the Grade School Band. Mr. Tetley continued to provide civic activities with band music on various occasions and introduced a Formal Spring Concert, which has become an annual activity attracting capacity crowds. This concert, with its band members in formal attire, has become one of the outstanding musical events of the year. Mr. Tetley devotes much time in Program preparation in an effort to please his large audience.

During 1949 Mr. Tetley suggested to his students that in addition to the Girls Glee Club, a mixed chorus might be formed, if enough were interested to bring their lunches and rehearse during part of the noon hour. This was his only available time due



to a heavy schedule. This chorus was opened to all who wished to sing and soon became a regular part of the music department. The mixed chorus now has an enrollment of sixty-five boys and girls.

In 1951 a ray of hope appeared on the horizon when the Board of Education granted permission to remove a partition between two class rooms, making one large room 20' x 60'. They also included wood risers for band and glee club. This afforded the necessary room with ample space for all the musical activities in a single location. All but acoustical problems and individual practice rooms had now been solved. During the past year a course in Introduction to Music, for the non music students, was added to the high school curriculum.

Due to his work in Butler Mr. Tetley's Bands have made many excellent ratings at Conferences, District and State Contests. Any performance of the Band, be it Marching or Concert, is always a creditable performance.

In 1952 the enrollment for High School Band was large enough that two Bands had to be formed. The First Band called "Bear Band" (named after the Butler Bears) was limited to sixty-five members and the "Cub Band" numbered twenty-five. The Grade School Band (fourth, fifth and sixth graders) numbered fifty-five.

In late spring of 1953 the Board of Education gave Mr. Tetley the "Go Sign" on the much needed acoustical work they had been hearing about. He secured the help of his first Oboe player, Bill Berrier (who was elected president of the Student Council for the coming school year). As soon as school was dismissed for the summer months the two started gathering materials and worked with hammer, saw and paint brush for the first half of the summer vacation.

Each of the three practice rooms is 4'6" x 6'. The ceiling and the upper four feet of wall is covered with acoustical tile. The lower four feet is brown Presswood tile. The floor of each room is of green plastic tile. Each of the rooms has a ten inch electric fan on a corner shelf which starts automatically when the light switch turns on the Fluorescent Ring Light.

The ceiling and the upper five feet of wall is covered with white Simpson Noisemaster Acoustical Tile. The plaster walls below are painted Blossom Pink and all of the woodwork is Rose Tan. In the South wall are ten large windows, each 3' x 7'. The two doors into the room were sound-proofed by cementing acoustical tile to the inside of each door. The floor and risers are covered with 9" asphalt tile blocks in alternating deep brown and light tan. The room gives a very striking, pleasant and restful appearance, and is one of the most attractive in the school.

Next on Mr. Tetley's agenda of im-
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Walter Emerson
(1856-1893)

PIONEER CORNETIST—No. 1

Walter Emerson

By G. D. Bridges

Walter Emerson was the first really great American Cornet Soloist, known all over America and Europe. He was born in New Bedford, Mass., on March 19, 1856.

Emerson was known primarily as a Concert Soloist, although he had both Orchestra and Band training as a very young man around Boston. As a boy he developed an unusual embouchure while playing the Bugle, and memorized over three hundred different Bugle Calls. He started playing the Cornet when about 15 years of age.

He became known as a Cornet Soloist in Boston when he was about 17 years of age, playing even then the most difficult Solo's written.

When P. S. Gillmore was making preparations for a tour of Europe in 1878, he found himself without a Cornet Soloist as Mr. Arbuckle, who was his Soloist at the time, was unable to make the tour. Consequently Walter Emerson received his great chance to play with this great Band at the age of 22.

Gillmore was very proud of his young Soloist, and often said Emerson was the first great American Cornet Soloist to play in Europe. Following are some of the Press notices to

appear in newspapers from 1878 through the early '80's.

Quote:

"A performance seldom heard in a lifetime". (Edinburgh Courant—Scotland).

"Emerson is the most brilliant and finished Virtuoso we have ever listened to." (Figaro—Paris, France).

"Walter Emerson played his 'Polka Emersonian', as no other Cornetist in the World could play it". (Boston Globe).

"He is the most Brilliant performer of the age". (New York Herald).

Walter Emerson had his Cornets made by Antoine Courtois of Paris, France; he always played a large bore Cornet.

He continued to be a Soloist with numerous Bands in the New York and Boston Area, playing with Baldwin's Cadet Band, Germania Band of Boston and Reeves American Band of Providence. Also he was Cornet Soloist with Theodore Thomas Orchestra. His last appearance as a Soloist was at a benefit Performance in Boston in 1893.

He was taken suddenly ill at his Hotel in Boston, and died of Acute Peritonitis on June 2, 1893, passing away at the early age of 37.



PIANO TEACHING CAN BE CREATIVE

By Evelyn Hood

When Haydn was in his middle sixties, he said, "Oh God! How much still remains to be done in this splendid art of ours, even by a man like myself." Whatever our age, whatever the century, the challenge will always be the same. Haydn's inspiration came from the creative impulse which he felt and worked with—he worked at it.

Being creative with teaching depends most upon being willing to answer a need. All music teachers have found themselves in the center of a confused group asking such

questions as these: "How old should a child be to start lessons?" "Would you allow a child to 'pound' on the piano?" "My daughter plays the violin, would you be willing to teach her to play the piano for fun (or some other specific reason)?" "Do you feel that children acquire work habits with our modern educational philosophies?" Should I wait until my child asks for lessons before I start him?" "How long should a child practice?" Can people who play serious music play popular music also?" "Can music be taught as well

in class as in private lessons?" On and on go the questions asked by eager parents who are trying sincerely to develop their children into happy, useful citizens.

We teachers are advisors, and we cannot dodge the issues. Our answers must come from careful consideration of the reasons why there is so much confused thinking relative to musical problems. We must listen and analyze, not just listen and defend. We must be good musicians, good citizens, and good sales people. In spite of everything, we will have more students than we can teach if we sell music in an open way. The plain, practical truth is that teachers, as well as composers and performers, must have a spiritual center in order to have enough energy and wisdom to be creative and do their job effectively. We are limited only by the hours of the day. Even with this limitation, many a great man has said, "I have done this while others were sleeping."

Let us get away from hum-drum talk of slow practice and talk about listening to every note. Let us get the style and mood of the music established first and thereby save much talky-talk. If we emphasize phrasing and legato, we save our energy when it comes to harping on fingering. Be sure to put over the idea of allowing each tone to sing its full, fair length of sound. In groups away from the piano, we can save time by teaching what the signs on a printed page mean—a great help in accurate and rapid reading. Our students must be inquisitive and have a spirit of research if rapid progress is to be achieved. When teachers enjoy and understand new music, the students will in turn pass the spirit to the parents, where it is so often much needed. We can be imaginative and still emphasize the things which are "always true" in music as in a science. This gives the students something to put their feet on and their faith in, a feeling of security.

The negro maid who sighed, "Ah, me! Life is so daily," sounded the note for many music students who feel that lessons are so weekly. Can we not vary the routine as the needs appear? What of the summer months? When vacation time comes, teachers will find that fewer students "lay off" if a fresh schedule is presented. For students who have had all class work during the school term, give them private lessons or a different group. If students are weak on sight reading or playing by ear, plan the summer for fulfillment of a needed project. Always work with the basic need of the student as a person in mind, whether he is three years old or seventy-five. Be willing to start with the student (and the parent) where he is. This will avoid many mistakes, both psychological and musical. This does require careful planning and much thought, but it does not take

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The Article Every Teen-Age Boy Should Read

So You Are

Entering the

ARMED SERVICES

By B. M. Bakkegard

Within a short time, after graduation, many of you high school or college musicians may be called to serve in one of the branches of our armed services. To most of you this is probably not a pleasant thought. But to one who was in much the same position a decade ago, let me assure you that the actual experience is not nearly so unpleasant as is the anticipation of that experience. There is much good that can come to you through military service if you will take advantage of the opportunities that are present. Your high school music activities have given you experiences that will help you immeasurably during the months you are separated from your family and friends. In the rush of induction and basic training I trust that you will not lose your interest in music; for if you do, you will have parted company with a most intimate friend—a friend that can be with you wherever you go.

As a G. I. who spent four years in the Army during World War II, I should like to pass on several suggestions you may find helpful: When you leave for basic training, take your instrument with you, for in all probability there will be none available at the camp where you are sent. You can be certain that there will be ample opportunity for you to play your instrument. There will be those long hours after training activities of the day when you will want to sit quietly and play so that your mind will not become too preoccupied with

thoughts of your family and that lovely high school senior you left at the local station. When your commanding officer hears you playing your trumpet, you can be sure he will ask you to be company bugler—and I know of no better way of getting out of K.P. and other routine duties of a recruit. Much of the time can expect to be confined to the military reservation. If you can help entertain your buddies who are not so fortunate as you by playing at their recreation and service club activities, you will be one of the most popular men in the company. Perhaps you are not especially fond of marching in the hot sun. Get some of your musician friends together, organize a small company band or drum and bugle corps, and provide music for the rest of the company while they march. After all, you don't need experience in marching, for you learned that as a beginning bandsman.

Those of you who sing in high school chorus will find ample opportunities for continuing your vocal expression in the services. If you enjoy singing solos, let the chaplain know and he will be happy to have you sing for worship services. If you like ensemble singing, join the chapel choir. Service personnel have learned to entertain themselves. Every evening there are opportunities for singing at service clubs and recreation halls. The most pleasant memories of my army career stem from experiences associated with a barbershop quartet in which I sang first tenor.

Besides the social and recreational opportunities offered through music in the military service, there are numerous opportunities for professional musical development. Many of the best professional musicians of today were members of military bands, orchestras, or vocal ensembles. If you are interested in a professional career in music, make every effort to get into an established military musical organization.

Training camps are often located near large cities that offer rich musical experience free of charge to service personnel. When you are on pass, look for the constructive things that you may do to occupy your time. Attend band and symphony orchestra concerts, an opera, a musical, a T-V and radio broadcast, a musical program at the local high school or college. The Travelers' Aid or USO will be happy to help you find wholesome leisure time activities.

If you are on foreign duty, visit the great museums and music shrines of your locale and attend as many concerts as possible so that when you return home your cultural life will have been enriched through your travels overseas.

For the alert high school musician there is little reason why military service need be dull. Your continued interest in music will help make the time you give to the service of your country one of the most rewarding experiences of your life.

Best wishes for a pleasant "tour of duty" whether it be on the land, in the air, or on the sea.

Bugle and Drum Corps

JUDGING

By Alex Haddad

Many phases of bugle and drum corps contest judging are similar to that of a band contest. Before competing on the field, a corps must pass an inspection. Too little emphasis is placed on this important caption by the people responsible for newly organized corps. They soon learn from repeated contest work, however, that it is very important to have the uniforms and equipment of their unit in the best condition at all times. In my opinion, it definitely improves the morale of the unit; even if there were no other valid reasons. The inspection judge is the only judge who will really come into personal contact with any unit. It is wise for the contest chairman not to pass over too lightly his selection of the inspecting officer, as competing personnel have a habit of coming to their own conclusions about the other judges, and the contest in general, from their experience with him.

A corps should line up in a company front for inspection. The drum major, or military major, (if there are two in the unit) should give the judge a military salute and announce the fact that his unit is ready (when he has prepared them so) for inspection. The inspection starts with the major and proceeds to the unit from the inspector's left (as he faces the unit) to his right. The rear of the unit is inspected likewise. The dismissal of the major (completed at the rear of the company front from whence the inspection commenced) signifies that the inspection has been completed. The inspecting officer should never touch nor handle any part of the unit's equipment or personnel; but he may request that the instruments be brought to a more accessible position so that he may better perform his duties. Dignity and military bearing should be the keynote for a major and corps members to observe during the entire inspection.

Points are deducted for various reasons; such as, lack of fresh haircut or shave, torn or missing parts

of uniforms or equipment, shoes unshined, etc. Ten full points of the total score are generally allotted to the inspection caption, and the customary penalty for each error noted is one-tenth of a point. Since in many close final scores, the top corps are



Alex M. Haddad

only tenths of a point apart, it is quite evident that a little "policing up" before a corps goes on the inspection line may well mean the difference between a first or second place.

The judging of the modern bugle section demands that the judge have a well rounded musical education. He should also have had some experience playing in or instructing a bugle platoon. Tone quality, intonation, articulation, attack and release, ensemble as well as the musical arrangement of the number played are considered in grading the bugle section. Good phrasing and the use of dynamics (pp & ff), if used advantageously, will improve a unit's

score. The precision with which the bugles are brought to and from the playing position, how uniformly they are held in each position, (the so called "mechanical" errors) are other factors looked for by the bugle judge. Twenty full points are allotted to the caption, and these are usually broken up into sub-headings with a prescribed number of points in each.

The subject of drumming is no less important than bugling. Sometimes, though mostly for some specific reason, the drum judge is called upon to judge a drum line by a system or certain standard. Mostly, however, drum sections are judged only on the basis of uniformity within the section. No particular style or specific set of rudiments is prescribed since there is really none that is universal. "Mechanical" errors on the drum score sheet include those for drum height, angle, and the position of sticks. Some judges note errors for improper position of sticks while playing under "execution," which is as it should be; but the position or place where the sticks strike the drum head might be listed as a "mechanical" error by another judge. Tone quality in drumming is not quite so noticeable to the general public as is the tone quality of bugles. It does exist, however, and a competent judge of drumming will know within a few minutes after he watches and listens to the drum section whether or not it is the fault of the players or their instruments, that the tone quality can be improved upon. Different types of drums produce different tones, as do different makes of soprano bugles. It will also be evident to the judge whether or not the rhythms are in tempo with the music that the bugles are playing. He will recognize versatility within the section so as to comment on the difficult beats used as against those of the same tempo but of an easier selection for execution. Here again, we also can have errors for attacks and releases. The same number of points that is allotted to bugles is

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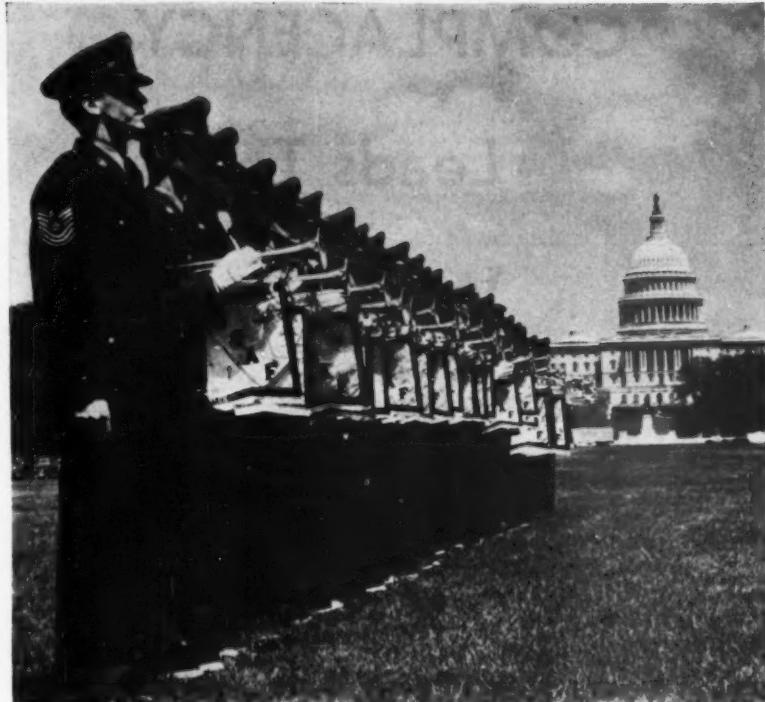
generally allotted to drums as well.

To preface my remarks about the marching and maneuvering of a corps while being judged, I would like to quote the opening paragraph from the newly revised manual, to be reprinted in the near future, of the *All American*. "Success in competition is the ultimate objective of all competitive organizations. It may be realized only when the training has been intelligent and thorough. The Marching and Manuevering excellence of an organization depends primarily upon its efficiency and accuracy; and efficiency and accuracy depend upon the effort and teamwork of every individual in the unit." Given a little thought, the above becomes quite evident to readers of THE SCHOOL MUSICIAN that this quotation might well apply to all the captions.

Intricate drill formations require a lot of time to perfect and necessitate the attendance of every member at rehearsals if perfection is to be attained. The M&M judge will take into consideration the average formations a corps might use as against those of a more complex variety, and will score accordingly. It is only fair that he be a qualified adjudicator, as the former type maneuver may be executed with more ease and precision, while the latter type are generally more difficult to perform. The type of drill to be used should depend upon the capabilities of the unit and the type of show it wishes to portray. The drill instructor should be thoroughly conversant with the terms used on the score sheets; such as, intervals and distances, ranks and files, fixed and moving pivots, etc. if he is to readily understand the comments of the judge or intelligently interpret the score sheet. Military bearing is considered in this caption as is the drillmaster's bugaboo—a man out of step! "Fanning" in a column and "sagging" at a pivot are two common faults in newer units. Errors are penalized a tenth of a point, and the same error is usually assessed again if it occurs in (or with) a new change of direction. Thirty full points are customarily given for Marching & Manuevering in most contest scores.

Cover Picture

This month's cover picture will be seen time and time again in every high school across the nation. It is the High School Band playing for that cold November Homecoming game. The Alumni will be asked to "sit in" and play a few marches. Uniforms will take on new colors and designs, as students bundle up in head scarfs, ear muffs, gloves, and overcoats. Whether the team wins or loses, the band will have again scored a victory in the hearts of the home folks.



The United States Air Force has recognized the validity of a crack bugle and drum corps as indicated by this snappy picture of their official bugle section taken before our nation's Capitol.

Sponsor's rules and regulations always govern the timing caption. In general, a corps must perform for a required number of minutes, part of which may or may not be at a halt. Time in motion is figured from the time the first man leaves a halt till the last man comes to a halt. The corps must start at one point on the field and exit from the other, and generally it performs in an area the size of a regulation football field. The musical solos and cadenzas are usually limited. It is always advisable to consult with the contest chairman or chief judge before a contest to ascertain what rules are being enforced. Also, make certain that you have all the pertinent data relative to the contest. For instance, cadence is now optional in some contests, but required in others.

In the writer's opinion, the most important caption to be judged is *General Effect*. It is still the one most ambiguous to define, and yet as one discusses the caption with others, he finds that the final analysis boils down to an opinion on a basic principle of show business. For example, one either likes or dislikes the color scheme (or type of) uniforms worn by a unit. The color combination may or may not be appealing; or the same applies to its drill routines, its musical repertoire selection, its theme continuity portrayal, and so on. However, the main function of the GE judge should be his attempt to evaluate the corps' over-all per-

formance as accepted by the public. It is easy to see why he should have a broad background in related subjects. Considering that the public can be held in rapt attention as well as burst forth in spontaneous applause at the sight and sound of a well executed performance, only the judge's repeated attendance at many contests and various shows will enable him to properly arrive at a unit's score. Usually, a corps that is disciplined and well rehearsed in the basic fundamentals of music and marching will rate a high score in this caption, since the average public can (and does) appreciate visual and audible precision spectacles.

This caption has ten points on sheets and twenty on others, depending on whether or not ten points are allotted to cadence. If is well to bear in mind that this caption is a build-up score; i.e., the corps has to earn its points. The other captions carry deductions for errors, while GE gives nothing at the start; the score you receive is determined by the performance you execute on the competitive field. The score can also vary from one contest to another, depending upon the other units present and which one performed first in the contest.

Much has been written on each of these subjects individually, and a discussion at great length might well be taken up in some future issues of this magazine, THE SCHOOL MUSICIAN.

COMPLACENCY

Leads To WHAT?

By Edwin Jones

Are band directors what they used to be? Are they ambitious to build? Do they look forward to taking a motley group and making something worthwhile out of it? Some of the nation's best and finest band men have gathered small groups together under the most discouraging circumstances such as: basement rooms, abandoned coal bins, small classrooms, after-school rehearsal hours, and in a few years (or less) have stood before a well disciplined group that played in state or national contests with so much sincerity and understanding that judges have been musically thrilled. How many directors of this type do we have today?

Truly, how many directors like McAllister, Revelli, Stewart, Gower, Coulter, and Dillinger do we have in our present ranks? Frankly, I believe they are very few. What has happened?

At least this has happened. Too many directors have taken the easy way out. Where are the directors now, who possess the ideals and sincerity of these band and orchestra men of the hey-day of the school instrumental movement? Scores of other directors, in the nineteen-thirties, were taking instrumental music, especially bands, more seriously than they are today. Directors in those days planned recruiting campaigns weeks before school started. They spent many hours outlining possible steps toward improvement of their groups. They spent many hours erecting defenses toward possible objections to the success of their school bands. They made most of their plans before school started. In other words, they believed in pre-organization so the ball would start rolling at the first rehearsal of the school year, not at a rehearsal in the third week of November! (And every phase of their work showed the same careful planning.) They were organized. They got busy. Their groups bloomed and shone. They never stopped dreaming and—doing!

Young bandmen of today are missing something by having not been

in the field when the giants of our profession were wielding batons. (These men not only wielded batons but they spent countless hours of toil that the public knew little about). Young directors of today enjoy waving a baton but do they have the inner craving to create beautiful music in concert and festival to the degree



Edwin Jones

these men possessed? In short, is the band director of today "putting out?" And does he receive the thrill of accomplishment that many of the directors of past years received? The writer says, as a rule, "No."

Complacency in the choosing of music leads the band nowhere. Ask the average director how he selects music for his group. "Oh, I don't spend much time looking for music. I just order some stuff and we play it." Many of the finest bands were built by men who spent days examining the musical qualities of many selections and their suitability to his group.

"I don't care about a good horn for

a beginner," say too many band directors. "They can learn on a poor one well as a good one." What happens? The band will be filled with mediocre instruments. If the director later decides better instruments are needed: "Oh, Johnny will soon be out of school. We'll have to let the old horn do for now. Sickness, car payments, you know." (A little more interest and drive on the part of the director would have put good instruments in the band in the first place).

It's easier to raise money for new uniforms than to work a long time to build a dandy band. So what happens? A few drives get the new uniforms. The director says, "Gee, the kids look pretty . . . Everybody's tickled . . . Doesn't make any difference how they sound . . . I've got it made now." A few months later? How does the band sound? A year or two later and what happens? "Oh, I believe I won't take band this year. It's kinda cruddy anyhow. We get sourer and sourer. Don't know what's wrong . . ."

It takes time to check on the condition of instruments. It takes energy to see that slides and corks are kept greased. So what happens? Bad becomes worse; instruments become untunable, mouthpieces choke up with bubble-gum and plain dirt and how does the music sound? "Ha, ha!" Chirps a young band director, "so you're one of these squares who's beating his brains out for music. You're off your rocker, boy. Put some short skirts on the prettiest girls in your school. That's the easy way out in this band game—"

Contests? "I guess we'll go but we're not going to do any extra work for it," you often hear. "Anyway what's a contest? Just a place where one or two blokes act as judges. They don't know no morn'n I do. What if you do win a 'one'? Don't mean nothin' . . . All I'm interested in, feller, is when is school out! I'm tired diggin' these kids anyway."

"Going to a clinic or to school this summer?" You ask.

"You think I'm crazy?" he yelps. "I know enough for this hole in the wall. I'm not gonna turn a tap 'til school starts. Why should I knock myself out for a school band?"

What built the many fine bands of yesterday? What procedures blazoned on the tapestry of the band world the names of those directors who will be mentioned respectfully for many, many years? Certainly it wasn't complacency! Certainly it wasn't this new idea of "how to relax"!

Many of we older directors with 20 or more years of directing bands have been forced to slow up a bit in this great and worthwhile profession. Some of us simply did not inherit strong constitutions. But we did "sink our teeth" in the process of organizing and improving school bands for many, many years. We did

(Turn to page 43)

Choral Section



Address all Correspondence to The School Musician, Choral Editor

The Lost Chord

By Edward A. Morris

There still is one, you know. It's the chord struck by a family gathered around the piano, or, going much further back through the years, the chord of a family string ensemble. It is a chord echoing an era wherein the words "music" and "participation" were synonymous. Music nowadays is pretty much a case of tuning in our favorite radio and television programs. Why should Mother bake bread twice a week when the corner store can supply an unlimited quantity for little money and no effort? In like manner, why should Mother play the family spinet when a flick of the wrist can bring Artur Rubenstein into the living room?

However, we are forgetting that simplicity and lack of effort are not ends in themselves. Just as there is a freshness, a texture, and a sense of satisfaction in eating a loaf of homemade bread, there is also a tremendous amount of value and satisfaction in creating our own entertainment, music in particular. The creation of music is not the only field in which we are becoming primarily a "push-button" society. In almost every facet of our daily living, we seem to be trying to prove that the easiest thing is automatically the best thing.

Because I am a music teacher, it is natural that our tendencies in that field are my major interest and concern. Do we lack the incentive to make our own music—or the encouragement? Radio and television bring us the best in entertainment, whether it be music, drama, or comedy. Americans have become used to having this top quality fare at their fingertips. In taking advantage of these opportunities, we seem to have lost the knack for exploiting our individual, though amateur, talents.

I am certainly not knocking radio or television, because I fully realize what these two mediums have done for the musical culture of our people. Hearing these performances by pro-

fessional artists is an integral factor in our training. It instills in us a love of excellence which cannot help but affect our own musicianship. The ideal situation, of course, would be to achieve a fair balance between the two factors; to be actively engaged in some kind of musical output, and to be a part of a planned listening program. Unless we can regain our perspective in this matter, there's not much hope for the successful promotion of civic music activities.

I sincerely believe that as musicians and educators it is not only our prerogative but our obligation to encourage students to continue their musical activities after leaving school. Perhaps we here in Cody, Wyoming, are more conscious of this problem than are the residents of more metropolitan areas, because we do not have television or an assortment of "live" concerts at our fingertips. There is, moreover, still enough of the pioneer spirit here to cause the

populace to band together enthusiastically in any entertainment effort.

Many of our townsmen belong to the Elks' Band, which is an organization of unusually high calibre. This group acts as a town band by performing at all civic functions and giving regularly scheduled concerts throughout the year. During the summer (the tourist season, that is!), it is more than pleasant to stroll down the main street of Cody on a Friday evening, and hear this band playing an informal concert from the balcony of the Elks Lodge. During the winter months the local radio station sponsors short concerts by this same group every Sunday night. The only drawback or disadvantage to this activity is that being sponsored by a fraternal organization, its membership is somewhat limited.

Another local lodge, the Eagles, sponsors a junior band which is again limited, but only by age. This band is open to outstanding High



Here are members of the Cody, Wyoming, High School vocal department during a recording session at radio station KODI. This group has been heard several times over the air in the past year. At the extreme left you will see Edward A. Morris, the dynamic conductor of the chorus, and author of this article, "The Lost Chord."

School upperclassmen and those boys and girls who have not reached their 21st birthdays. It affords an opportunity for those just out of High School to continue with their music. The organization is under excellent supervision, as it has for its director our High School Band instructor, Mr. S. R. Kemp.

As of last fall, we have started a community choir which has enjoyed many favorable comments from the townspeople. When we were recruiting members for the choir I was quoted by one of the local newspapers as having said, "If you enjoy singing in the bathtub, we want you in our choir." That is just about the situation. We are definitely a non-select group. I realize that I could probably get a little better quality from such a group if I could pick the singers, but we would then be defeating one of our purposes. Besides, I have no complaints whatsoever as to the calibre of performance which they now give.

This organization fills a need for singers as well as for the whole community as a listening audience. Although many of the members sing in church choirs, they do not have the opportunity to explore to all degrees the choral literature. At our last concert we performed one of the Bach cantatas as part of the program. For many of the singers it was their first experience with Bach and it was indeed a memorable one for them.

The enthusiasm shown by this group would be hard to match anywhere. One woman, who lives on a ranch outside of town, drives a total of sixty miles to attend an evening's rehearsal, and many others make comparable sacrifices. Plans have just been made for our next concert, which will be a joint program with the community choir from one of our neighboring towns.

Another important factor in the promotion of music participation in this community is our local radio station, KODI. The station is affiliated with a national network, so we are able to hear the better professional talent at all times. More important, however, is the air-time it provides for local talent. My own High School choir has used this medium on several occasions to present programs to the townspeople.

In the past there has been a weekly hour-long talent show for local performers. Some of our most active and professional-sounding entertainers in the town today got their initial encouragement and inspiration on these programs. During the recent Polio drive, a fund-raising talent show drawn along the lines of a "telethon" was staged at the station. In the course of the 3 P.M. to midnight broadcast, it seemed that over half of the town's population showed up at the microphone, making one wonder who was left at home to listen and pledge the \$1,400 which was raised.



The Choral Folio . . .

By Walter A. Rodby

It's always nice to see a commercial venture succeed, especially in the rough and ready market place of the music publishers' world. But it is even more gratifying when the people who print the stuff can get together long enough to form a sort of central headquarters for several of the lesser known English and Canadian publishers.

Here is what happened. Several months ago a group of British and Canadian music publishing houses formed a merchandising agency in

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 407 Campbell St., Joliet, Illinois.

this country called, "British American Music Company." Sparked by the big house of Novello, other publishers in the concern included Edward Arnold and Co., Cramer, Leonard Gould and Bolttler, and Western Music Co., Ltd.

(Next Page Please)

In writing this article, I am not trying to present Cody as the musician's Utopia. We have many weaknesses which we recognize and are trying to overcome. However, I do feel that we are on the right path, and therefore Cody can be used as a constructive example.

In our enthusiasm for the promotion and perfection of music in a school system, I think that we all tend to forget at times that home environment could and should be one of our most effective weapons. A parent interested in music has a much earlier opportunity to encourage and channel a child than does a teacher. Adult participation in music is bound to have its reflection in the calibre of school music. This being the case, we should be more eager to foster music in the home and on a community level.

What we are trying to achieve is greater participation in our school music programs. The most logical way for us to attack this problem has been through contact and encouragement of the students. Often, however, our contacts with students are limited to those who are already musically inclined, and we probably miss some outstanding talent simply because they presumably have no interest in music.

Thus, ironically, our most pertinent move would be to reach the student before he reaches us, via adult participation in a program aimed at attracting students to music through appreciation, and then creating a desire to be a part of it. The interaction of community-student activity could be thought of as a cycle. The first part of this cycle would be the school music program which we now have and are consistently attempting to improve. The second part would be that of the adult who has carried on with his musical activities, thus providing inspiration and guidance to the school musician.

At this point, you, the student, may well be wondering, "What does all this have to do with me?" Perhaps the best way to answer this question is to ask you one. How many adults do you know who have carefully laid away a first-chair cornet or trombone, picking it up in the years to follow only to reminisce? This could be due to the fact that we teachers are striving so hard to produce a performing group that at times we fail to stress the importance of making music an integral and lasting facet in the lives of students.

I wish I knew some concrete way in which I could impress upon you students the idea that *your greatest satisfaction in music appreciation always lie ahead*. Performing with your High School bands and choirs, a contest ribbon, a festival trip—these are important and necessary steps, but your deepest musical experiences will be mature ones, performed with an adult group on an adult level of aesthetic understanding. In other words, the ultimate end toward which we should strive is a musical avocation to be used the rest of our lives, with our school musical activities being a background or means to that end, and not ends in themselves.

So, let's not only find the lost chord, but add to it, until the echo can be heard from every village, town, and city in America. Is it expecting too much to believe that *bringing harmony back to the home and blending chords in the community could perhaps solve more than just musical problems?*

Do you have a feature article on choral music you would like to have published in the SM?

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November,

Each of these British and Canadian Publishers has an extensive octavo library, and looking over a few of the titles and types of music represented, the whole operation shows up as a most interesting and worthwhile venture.

Take the Edward Arnold Company catalogue for example. I doubt very much if many of you know this company as a publisher of perfectly wonderful octave music. (They call it "school music".) But for you people who have written to me so often asking for more unison octave music, Edward Arnold lists over 200 unison octave pieces, and practically every one of them for \$1.12 each! Also nearly 150 two part songs are listed by such fine composers as Granville Bantock, Martin Shaw, Gustav Holst, Liza Lehmann, Alec Rowley, Sir George Dyson, (he also wrote part of the Coronation Music), and many, many others.

Novello is one of the oldest and most famous of all the "prestige" publishing houses. Their catalogue is simply fabulous, and it most certainly is good news to know that now Novello's entire output is readily available in this country.

The Western Music Company is a Canadian publisher with a varied and most interesting catalogue. Along with the usual octavos (an imposing list, I might say) they put out a good many collections, too. One called "Six Easy Madrigals for S.A.T.B." looks like exactly the right thing for your madrigal groups. At \$.50 it also is a splendid buy.

Well, enough about this new venture. If you want to know more, each publisher puts out a complete catalogue, and you can get them, plus sample copies, by writing to The British American Music Company, 235 South Wabash Avenue, Chicago 4, Illinois. It's worth a 2c Postal Card, I can tell you that!

While we are on the subject of English and Canadian publishing houses, you might be interested to know that Oxford University Press, another top-notch publisher, puts out a little (monthly, I believe) informative music magazine about its new publications that you can subscribe to without charge by writing for it. The address is Oxford University Press, 114 Fifth Avenue, New York 11, New York.

Those Vocal Exercises

So many of you took me up on my offer about vocal exercises in the September Column, that I have temporarily run out of mimeograph sets of "Vocal Exercises for Choral Groups". If you have written for a set and haven't received it yet, please be patient. I'll get them to you just as soon as we run off another batch. By the way, I forgot to ask that you enclose a self-addressed and stamped (6c) envelope with your request. It's a little thing for you, I know, but it

certainly adds up in this department. Wow!

Inasmuch as that September Column generated so much interest, I thought it might be a good idea to include a few more vocal exercises in this issue. Perhaps a simple diatonic exercise that you can put to use right away, and a little staccato vocalizes that produces excellent results for me.

EXERCISE NO. 1



This diatonic exercise is so simple that I am sure most of you have used it in your own voice work at one time or another. I have found that for acquiring flexibility, and for getting a lightness and ease of vocal production that will help your choral group sing in tune (or should I say help to stay on pitch), this exercise works as well for groups as for the individual. Beat the exercise in four; sing it smoothly, but with lots of precision; and for the octave skip, stress—and I do mean stress—the feeling of laying that top skip right up on a table, instead of having a feeling of reaching for the note. Carry the exercise to D or E-flat major. You will be surprised how the low basses will grab on to those very high tones.

EXERCISE NO. 2



This one will wind up a total flop unless you watch particularly how your voices make the staccato attack. It is a rather sharp and explosive "Ha" (almost like laughing, but not quite) just touching the tone and then getting right off it. Be especially careful you don't get a sort of guttural grunt (uh) or a nasal sing-song (Henh). You can carry this to E-flat major easily. Let the boys do it in a light head tone.

An Old Timer

Each month, starting with this issue, I am going to list an absolutely positive, sure-fire, old timer, as tried and true a piece of vocal octavo music as you will find. I know a great many of you will be acquainted with the piece already, but for those of you who don't know it, you owe it to yourself and your groups to try it out. More and more, I believe, we are coming to a "standard repertoire" even in the choral octave field, and, you know, there is always a reason for a "best seller". Here is the first one:

TO CELIA, T.T.B.B., Old English Folk Song, Octavo #21, Published by H. W. Grey Co., @\$.18.

This is the best arrangement of the famous "Drink to Me Only With Thine Eyes" that I know. No concert

or program for male voices should be without a number of this type, and for sheer beauty of phrase line, conventional but tasty harmonization, and general over-all appeal, you will look long and hard to do better. Intended for unaccompanied singing, the key is B-flat with the melody in the first tenor. A high school boys' glee club could sing it without any trouble. The copyright on my copy says 1909, so you can see it has been around a long time. This is sure-fire stuff.

W. R.

Next month: Christmas music for quick results.

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In Plainfield It Was

HOME COMING

By Judy Lee



Dean Sayles, Bass Drummer of the crack National Championship Joliet Township High School Band, buckles on his drum to get set for action.



Charles S. Peters was there with his famous Joliet Grade School Band. Thousands of people along the line cheered this national championship band.



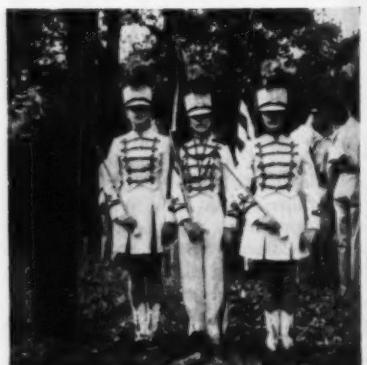
The Plainfield, Illinois, school music groups entered this keen float "Drums of Victory" in the School Class Division of the parade competition.

What a beautiful day for a Home Coming. That's exactly what it was at Plainfield, Illinois. It seemed like the whole town had an air of gaiety and expectancy for what lay ahead. On October 3, 1953, Plainfield, a little town with a population of 2300, held its homecoming for the 1953 football season. Believe me it was a homecoming that will be remembered for many a day. Events got underway at 10 AM with a stupendous parade. Wow! what a parade! Sixty-nine floats, can you imagine that, and nine terrific bands. Every organization, school, business, and Church was well represented in this parade. First came the grade school students with floats they made about the themes of Peter Pan, Robin Hood, Hansel & Gretel and many others. The four grades of High School each had a clever float, the senior class float was very typical. It showed what outstanding events they had undertaken each year. The various organizations had the most unusual floats. Animals were used by Future Farmers of America. The Future Homemakers of America will be just that if they can cook as cleverly as they can make floats. The Churches had very impressive floats. An unforgettable one was the scene of Jesus with the little children. Even the businesses were there. Free samples were given out by Ro-Jo nuts (were they ever good). The progress in trucks was shown with an old Model T Ford truck and an up to the minute mammoth red truck. Was it huge! The different organizations of Scouts were there and some fancy stepping was seen by the overflowing crowd that lined the entire parade route.

Now for the bands—the best part of a parade (to me)! Disciplined bands with straighter than arrow ranks thrilled the crowd. Bringing a laugh and cheer to the mouths of the spectators was the playing of "Drag-

net" by the Minooka, Ill., High School Band under the direction of A. R. McAllister, Jr. The letter "P" was formed in honor of Plainfield by one of the bands. The Joliet Township High School Band, directed by Bruce Houseknecht and the Joliet Grade School Band directed by Charles Peters represented the public schools of Joliet. Catholic High School Band from Joliet was also there. Fairmont, Lockport bands were there giving that extra special touch to a parade that only a band can give.

The big homecoming game between Plainfield and Yorkville was held in the afternoon. A talent show followed, boy, they really have talent in that town. The end of a perfect day was the beautiful dance. Everyone had a good time recalling interesting events of the day while dancing to the smooth dance music. Oh yes!!! Plainfield won the game 20 to 0. What a day! What a crowd!! What a Homecoming!!!



A. R. McAllister Jr. stood at attention with his Minooka, Illinois, twirlers and majorettes. (L. to R.) Mr. McAllister, Marelyn Stafford, June Schimmele, and Liz Contracieli.

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The HONOR SCHOOL MUSICIAN Of The Month



Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school, organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of THE SCHOOL MUSICIAN and will not be returned.

John Loose of the Altoona Senior High School, Altoona, Pennsylvania has been selected as "the Honor School Musician of the Month" for November. He has done an outstanding job as solo clarinetist for his band since last year. During the Spring Concert, he was a featured soloist playing David Bennetts new "Clarinet Royle". He started his musical education twelve years ago on the piano. During his Sophomore year, he played the Grieg Concerto for Piano "Opus No. 16" with the high school orchestra. He has played his clarinet for nine years.

Not too long ago, John was elected the "Boy of the Month" by the Altoona Optimist Club, which is a distinct honor in his community. He has earned the rating of an Eagle Scout and is a member of the "Order of the Arrow", which is one of the highest groups in Scouting.

Last October he was installed as Master Councilor of DeMolay. His outstanding character, and willingness to help has always been an inspiration to his Teen-Age friends. He rates very high from an academic standpoint having all grades that are 4's and 5's.

Though his plans are not complete, John will probably go on to college and take some kind of engineering course. He is a senior this year. He is a wonderful credit to his school and community.

Say Gang . . . don't you think John Loose is a keen choice for the "Honor School Musician of the Month" for November. Of the 52 entries this month, 41 were girls and 11 were boys. Come on you boys, are you going to let us girls get ahead of you?

I want to be sure and tell you that even though your candidate has not been chosen to date, it doesn't mean that they are out of the picture by any means. Each month all entries are re-judged starting with the very first entries way last September. The June issue will carry the "Honor School Musician for 1954" which will be selected by a different Superintendent and three new teachers. The selection will be made from the previous nine months "Honor School Musician".

Now . . . have you entered the candidate from your school yet? If you haven't, here is all you have to do . . . Decide who you think should be the Honor School Musician of your school . . . write a short 150 to 200 word article on just why you think



JOHN LOOSE
Altoona, Pennsylvania
November choice of
"The Honor School Musician of the Month"

(he or she) should be selected as the Honor School Musician of the Month, and mail it with a glossy photograph to THE SCHOOL MUSICIAN, 28 East Jackson Blvd., Chicago 4, Illinois. That's all there is to it. Come on now gang . . . let's see if your school and city will receive the December honor . . . In closing let's all congratulate John Loose . . . he is a real school musician.

Danbury, Conn., Band Plays Five Home Games

By Carol Andersen
Teen-Age Reporter
Danbury, Conn.

The Danbury High School Band of Danbury, Conn., has been putting on some fine halftime music. We have developed some snappy renditions of such pieces as, Washington Times, Washington Post, Princeton Cannon, New Colonial March, Music In The Air, Crosley March, Vanguard of Victory, Iowa Band Law, Seven Band Cheers, and Precision Drill.

Our 1953 schedule of games was, and is:

September 26 . . . Torrington . . . Away
October 3 . . . Stratford . . . Home
October 10 . . . Central . . . Home

October 17 . . . Bullard-Havens . . . Home

October 24 . . . Bassick . . . Home

November 14 . . . Meridan . . . Home

The band also played in the Halloween night parade. On September 29th, the entire band went to Bridgeport, Conn., to hear the Marine Band in the Music Center. They were really wonderful.

Our newly elected Band Officers for the 1953-54 year are: Jos Assed, President; Manuel Neves, Vice President; and Eugene MacNamara, Secretary Treasurer. Some of our other musical groups officers are: For Girls Glee Club, Carole Cole, President; Sally Beardsley, Vice President; Rosemary Leros, Secretary, and Helen Teinan, Treasurer. For the Choir we have: Judith Watt, President; Elizabeth Kater, Vice President; Pamela Watson, Secretary; and Suzanne MacDonald, Treasurer. For the Junior Choir we have Phyllis Proli, President; Joan Wekstee, Vice President; Joan Wayman, Secretary; and Dan Heron, Treasurer. Our Librarians are Joyce Fairfax and Katherine Santuro. We are proud of our officers and musical groups and know that they will develop into some of the best groups we have ever had in our school.

Nice reporting Carol . . . Now how about a snapshot of each set of your swell officers. Are you taking any pictures at the games? If you are, be sure and send them along to me, cause I know that our Teen-Age readers sure do like to look at pictures . . . Judy Lee.

More Teen-Age Reporters Needed To Tell of School's Music Activities

By Judy Lee
Teen-Age Editor
The School Musician

Wouldn't it be wonderful if everyone of the more than 10,000 schools that take The School Musician had a Teen-Age Reporter. Just think of the terrific amount of news that would be sorted each month. We would have some really fine snapshots showing the fun that different students are having with music, we would know what the bands in all four corners of our country were doing, and we would have to ask the Editor for more and more space in each issue . . . What we need is more reporters . . . One student wrote me a short note a few weeks ago and said he wanted to see if I really answered every letter personally . . . You bet your Freshman Cap I do and I sure get a kick out of doing it too . . . so . . . how about selecting a Teen-Age Reporter for your school right now and start sending me news stories on what you are doing?

*Western Slope 3rd Annual
Band Clinic Set for
Montrose, Colorado*

The music department of the Montrose County High School, Montrose, Colorado will hold its 3rd Annual Band Clinic on January the 28th 1954, with the National President of the M.E.N.C. as guest conductor, Mr. Ralph E. Rush. Mr. Rush is chairman



Ralph E. Rush, President of MENC,
will conduct our Band Clinic.

of the Music Education Department of the University of Southern California, Los Angeles, California. Previous guest conductors have been Mr. Clarence E. Sawhill, director of bands and wind instrument department at the University of California, Los Angeles, and Mr. James P. Robertson, Director of Orchestra, University of Wichita, Wichita, Kansas.

The clinic is designed to give educational instruction and service to the many students on the Western Slope of Colorado. From 18 to 20

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A SHORT FICTICIOUS STORY

"Concert In The Rain"

By Gary W. Longrie

That night in Berlin was rather hectic. It was indeed a night to dream of home, to try to think of other things, to try to keep busy. It was raining and the black European sky seemed like a saturated blotter; not even a pinpoint of light came through it. Perhaps, this night alone was the thing that lifted a burden of darkness from my soul.

I'll try to give you some insight into my story. About a week after the ending of World War II the U.S. Military Police stationed in Berlin, Germany, were given a simple military announcement. They were informed that it would be at least three months before they could be shipped home. The spirit of every man was at a new low, however; as most soldiers can (and must) adjust themselves to any state, so—these men tried.

An old German hotel served as Military Police headquarters. It was a large building and quiet inside. The furnishings were all faded and dull in color, creating a certain but warm gloom. A number of office personnel were each reading a paper or attending to their respective duties. They said nothing to each other, all apparently thinking of home and wondering why they couldn't be there. I was no exception.

It was 7:00 o'clock; I was going to meet a very special friend at 7:30 at a little German cafe for supper. From

there we would attend a concert given by an excellent service band. The night ahead thrilled me and brought about several sentimental reminiscences.

Deciding to walk even though the weather was inclement, I stepped from that old building out into the night. It was just about a half-hour's walk and I was enjoying every step with a deep, heartening satisfaction, which is quite inexpressible.

The only sound coming from the sky was the comforting drumming motors of some lonely airplane. Somehow this sound always excited me and seemed to elevate my spirits a little. Was I by the process of identification using the loneliness and the unknowable of it as a comfort to me? At any rate, even the war did not stop my liking for the exciting sound.

The cold dampness and slight wind forced me to pull the collar of my coat up and the visor of my cap, down. How I liked that smart looking military dress cap! I don't know why, but there is just something about the appearance of it.

Only a few people were on the street; an occasional couple, hurrying somewhere. It surely added to the mood of my journey. The street lights were not all working; those that were, being but blurs of light, fighting to get through the rain.

I entered the cafe, a quaint little

(Turn to Page 38)



This keen Symphonic Band from the Montrose County High School, Montrose, Colorado, under the direction of Mr. Harold L. Hillyer, will be the host band for the 3rd annual Western Slope Band Clinic on January 28th.

**Guard Republican Band
Scores Hit on Tour**

The internationally famous GUARD REPUBLICAN BAND OF PARIS is scoring a tremendous hit with band directors and students on its coast to coast tour in the United States of America.

This band is considered one of the finest symphonic groups in the world. Using a predominance of woodwinds, one hears a tonal effect that is not common among the American bands.

The group under the direction of Captain Francois-Julien Brun presents a near-all-French program which equals any symphony performance for quality and authenticity. One is thrilled time and time again by the extreme contrasts from ff to pp with a balance that may well be the envy of all school and college band directors.

Playing to a capacity house at Orchestra Hall in Chicago on Sunday afternoon, such great names in the band field as Dr. Raymond F. Dvorak, Prof. Glenn Cliffe Bainum, Captain John Barabash, H. H. Nutt, Bruce Houseknecht, and many others were in attendance.

Because THE SCHOOL MUSICIAN feels that every high school and college director and student would thrill to the music of this great band, the balance of their U. S. tour is published so that all may check the route, and make every effort to attend one of the concerts. The tour started in Troy, New York on Sept. 22, and will end back in New York City on December 13th.

Balance of Tour

Nov. 1—Sacramento, California. Sacramento Music Series.

Nov. 2—Chico, California. Community Concerts Association.

Nov. 3—San Jose, California. Denny Watrous Management.

Nov. 4—San Francisco, California. California Civic Arts and Music Foundation of San Francisco.

Nov. 5—Santa Rosa, California. Community Concerts Association.

Nov. 6—San Luis Obispo, California. Community Concerts Association.

Nov. 7—Pasadena, California. Elmer Wilson.

Nov. 9—Phoenix, Arizona. Mrs. Archer E. Linde.

Nov. 10—Tucson, Arizona. University of Arizona.

Nov. 11—Juarez, Mexico. Community Concerts Association.

Nov. 12—Carlsbad, New Mexico. Community Concerts Association.

Nov. 13—Clovis, New Mexico. Com-

(Turn to Page 51)

**BAINUM TO CONDUCT BAND DIRECTOR CLINICS
A WONDERFUL NEW PUBLIC SERVICE PROGRAM**

School and college band directors will be delighted and happy to know that many music dealers over the country will be sponsoring instrumental clinics conducted by Glen Cliffe (Rusty) Bainum. As part of their Public Service Program, F. E. Olds & Son and their distributor, the Chicago Musical Instrument Company, have retained the services of Mr. Bainum for the purpose of conducting these outstanding clinics.

Mr. Bainum has long been recognized as one of the nation's authorities on concert and marching bands. As director of the University of Northwestern bands for 27 years, he gained world wide recognition for his spectacular field shows, and his beautiful and authentic interpretations of symphonic works in concert. Mr. Bainum's fund of knowledge will now be available to band directors everywhere.

Though this clinic schedule technique may be new to the music industry, it has been used for many years by the athletic industry. The great Babe Ruth conducted baseball clinics at sporting goods shops throughout the nation. Bobby Jones continues to demonstrate his great golfing techniques in cities everywhere. Mr. Bainum's schedule will be developed through local music merchants.

In addition to these clinics spon-



Glen Cliffe (Rusty) Bainum

sored on an educational and non-commercial basis by local music dealers, Mr. Bainum will still be able to accept a limited number of Band Festival Adjudication invitations from Music Educator groups.

Band directors and music merchants may secure more information on Mr. Bainum's availability by writing to THE SCHOOL MUSICIAN, 28 East Jackson Blvd., Chicago 4, Illinois; or to Chicago Musical Instrument Company, 30 East Adams, Chicago, Illinois.

**Bristol, Tenn.-Va. Has
Great Band Festival Day**

Sponsored by the Bristol, Tenn.-Va., Chamber of Commerce, a great Band Festival Day was held in this picturesque little town which boasts a main street that divides the state of Tennessee and Virginia.

Thirty eight bands gathered to thrill the thousands of home and nearby folks who came to cheer their band in competition.

The day opened with a ten thirty parade which was reviewed by the three judges of the day. The judges were Paul Yoder, Forrest L. McAllister, and Frank Prindl. Each judge gave a short talk during a noon luncheon for directors and wives. At 2:30 the marching contest was underway at the Football Stadium. This was interrupted at 4:30 for a free supper for all. Back on the field at six for a Massed Band Rehearsal which was conducted by the three judges, and then the completion of the marching contest, presentation

and trophies, and Massed Band Concert at seven forty five.

**U. of Michigan Band Day
Breaks All Records**

Saturday, October 10th, 6,630 high school bandsmen, drum majors, twirlers and color guards were seen in action at one time on the football field of the Michigan Stadium.

The University of Michigan Marching Band was host to 107 high school bands from all over the Lower Peninsula of Michigan. Everything about the fifth annual Band Day was a record-breaker. In 1952, there were 101 bands and 6,176 participants.

Eight numbers, including two of Sousa's marches, were scheduled on the half-time program, with William D. Revelli, director of University bands, and George Cavender, his assistant, directing the massed bands.

SEND US YOUR NEWS

EIGHT BANDS AT MID-WEST NATIONAL BAND CLINIC

December 9, 10, 11, 12

Eight of the nation's most outstanding bands will be featured at the 7th Annual Mid-West National Band Clinic to be held in the Sherman Hotel in Chicago on December 9, 10, 11 and 12. The Clinic will open this year on Wednesday evening, December 9, with Registration and an informal "Punch Bowl Get-Together" which will include a one-hour panel discussion of "Personal Problems of the Band Director." Since this panel will be under the guidance of five highly successful high school band directors, this is sure to be a most informative and vitally practical hour, thus setting the key-note of the entire three-day clinic.

The bands for the 1953 Mid-West Clinic were carefully chosen to be as representative as possible of the entire band field. Consequently, there will be one United States Service Band; the "small but mighty" Territorial Staff Band of the Salvation Army of Chicago; the brilliant and championship A. R. McAllister Memorial Band of the American Legion of Joliet, Illinois, to represent municipal bands; the VanderCook College of Music Concert Band of Chicago; the excellent Waukegan, Illinois, Grade School Band; and three high school bands that will bring honor to the states from which they come. From Beaumont, a city of approximately 2,000, in Southern California, the "superior" High School Band of 90 members, and their capable director, John Shafer, will fly to Chicago to appear at the Mid-West Band Clinic on Saturday morning, December 12. Worthington, Minnesota (population slightly under 6,000) will proudly send its 90-piece High School Band, directed by Gerald Niemeyer, to make a valuable contribution to the Mid-West program with a concert on Friday afternoon, December 11. Believe it or not, Cresbard in north eastern South Dakota has a population of only 288 and a superb High School Band of 55 members. This band, directed by W. E. Klitz, will capably demonstrate on Thursday evening, December 10, that even the small community can produce a band of National caliber.

In addition to the three high school bands representing very small and average size communities, there will also be bands from the large cities of Chicago, Joliet, and Waukegan. Considering these eight bands from such varied fields and populations, the more than 4,000 band directors and other musicians who are expected to throng to the 1953 Mid-West National Band Clinic can each easily find a classification of a nature similar to his own home status—thereby making this year's Mid-West even more

personally practical than ever before.

Then there are the individual instrumental clinics—fourteen of them. These will take up the greater part of the day on Friday, December 11, with two 50-minute clinics every hour throughout the forenoon and afternoon. Highlights of the individual clinics will no doubt be the repeat appearance of Rafael Mendez, Trumpet Virtuoso; the Clarinet clinic by Robert Hoffman, Solo Clarinetist with the famed band of Dr. Edwin Franko Goldman; and the French horn clinic by the eminent teacher, Max Pottag, and his "out of this world" French horn ensemble. Another feature of unusual interest will be the Style Show of Band Uniforms on live models, staged this year for the second time. The three-day convention will conclude with a Grand Finale Banquet which is free to Band Directors who have attended all the clinic sessions and is a courtesy of the Uniform Companies participating in the Band Uniform Style Show.

Official Program

For the convenience of our readers the complete program is repeated here (a few changes having been made since the tentative program was previously announced).

Wednesday Evening, December 9

7:30-10:30 P.M.—Registration and Informal "Punch Bowl Get-Together." Panel Discussion of "Personal Problems of the Band Director" by Five High School Band Directors.

Thursday, December 10

9:30-10:45 A.M.—Territorial Staff Band of the Chicago Salvation Army, Captain Bernard Smith, Director.
 11:00-12:00 Noon Clinic by Dr. William D. Revelli, University of Michigan.
 1:30-3:15 P.M.—Concert by a United States Service Band.
 3:30-4:45 P.M.—Concert by the Waukegan, Illinois Grade School Band directed by Bernard Stiner.
 7:30-9:15 P.M.—Concert by the high School Band of Cresbard, South Dakota, directed by W. E. Klitz.
 9:30-10:30 P.M.—Marching Band Films featuring the Rose Bowl appearances of the Universities of Illinois and Wisconsin in 1952 and 1953.

Friday, December 11

9:00 A.M.—Cornet and Trumpet Clinic—Rafael Mendez.
 10:00—French Horn Clinic—Max Pottag and Ensemble; School Administrator's Clinic—"The Instrumental Program from the Point of

View of the Administrator," Panel Discussion.

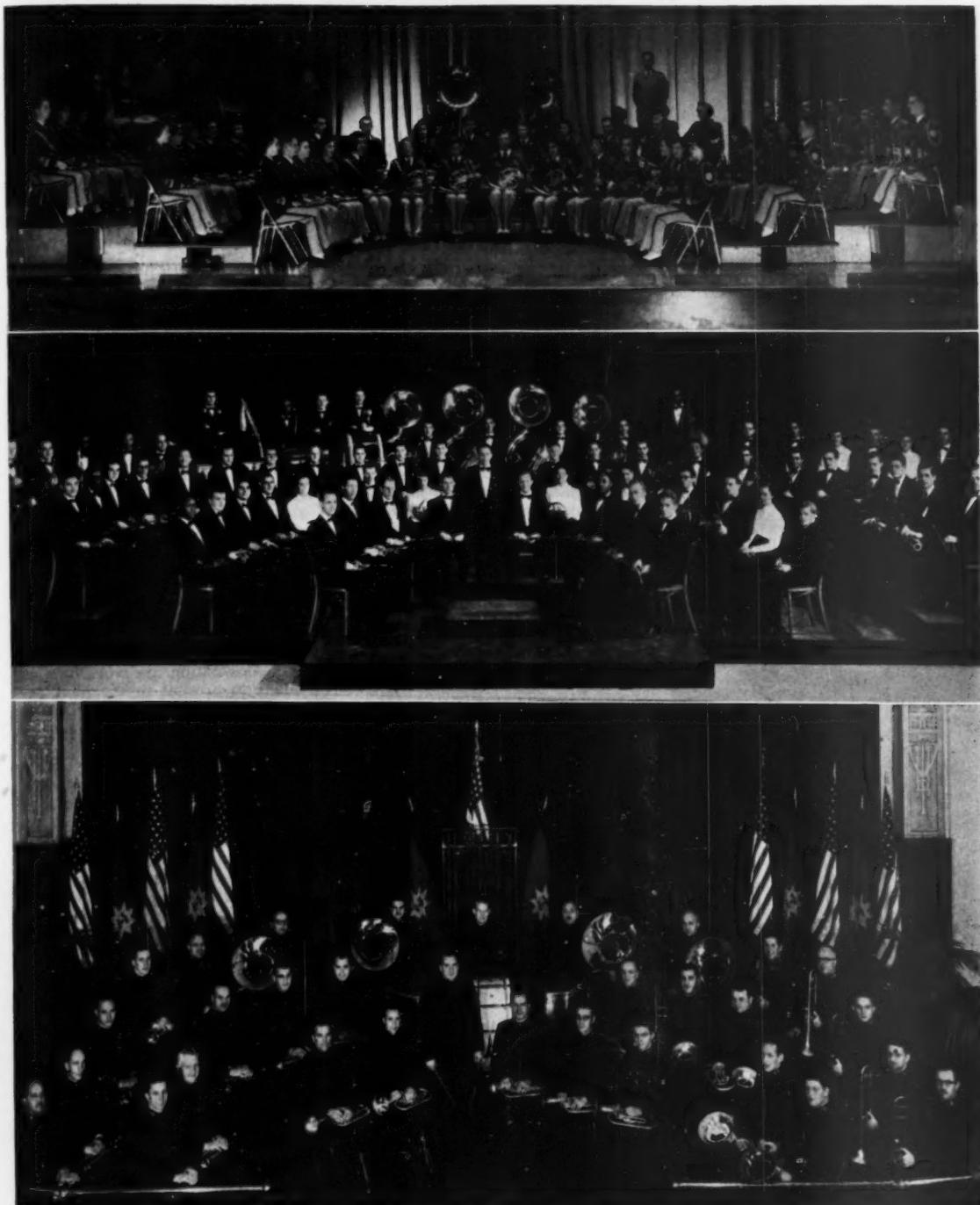
- 11:00—Flute Clinic—John Beckerman; "How to Make a Percussion Section Play Better"—H. E. Nutt.
 1:00-2:45 P.M.—Concert by the High School Band of Worthington, Minnesota, directed by Gerald Niemeyer.
 3:00—Double Reeds Clinic—Harry Peters, Fredonia State College, New York; "How Your Band Can Be More Successful Through the Tonetone Program"—Howard Lyons.
 4:00—Clarinet Clinic—Robert Hoffman, Clarinet Soloist with Dr. Edwin Franko Goldman's Band; "Getting the Most Out of a March"—Dr. Raymond F. Dvorak, University of Wisconsin.
 5:00—Brass Quintet of the Chicago Symphony Orchestra.
 7:30—Concert by the VanderCook College of Music Concert Band, Directors Richard Brittain and H. E. Nutt.
 8:15—Band Uniform Style Show.
 9:00—Continuation of the VanderCook College Band Concert.

Saturday, December 12

- 9:00-10:45 A.M.—Concert by the Beaumont, California High School Band, directed by John Shafer.
 11:00-12:45—Concert by the A. R. McAllister Memorial Band of the American Legion of Joliet, Illinois, directed by A. R. McAllister, Jr. They are National Champions 1946-47-48-49-50-51-52-53.
 1:00-2:30 P.M.—Grand Finale Luncheon, free as a courtesy of the Band Uniform Companies participating in the Band Uniform Style Show.
 Plan your December activities so that you will be able to attend the full three days of the Mid-West Band Clinic at the Hotel Sherman in Chicago. All clinic and concert sessions are free and there is no registration fee. School administrators are particularly invited. For renewed inspiration and practical information join your friends of the musical world at the Mid-West National Band Clinic in Chicago on December 9, 10, 11, and 12. For hotel reservation information or more program details you may write to the Executive Secretary of the Mid-West Band Clinic, Lee W. Petersen at VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Illinois.

November 18th to 25th Is National Accordion Week

For the second time in the history of the accordion industry, November 18th-25th, officially recorded as National Accordion Week will be a means of making the entire nation accordion-conscious.



TOP PICTURE . . . Believe it or not, this 55-piece High School Band comes from a town of population 288, Cresbard, South Dakota. Directed by W. E. Klitz, this excellent band will present the newest and best band literature with polish and finesse as they give the Thursday evening concert at the Mid-West National Band Clinic in the Grand Ballroom of the Sherman Hotel in Chicago on December 10.

MIDDLE PICTURE . . . The VanderCook College of Music Concert Band of Chicago will be one of the highlights of the three-day Band Clinic at the Hotel Sherman in Chicago. The VanderCook Band, directed by Richard Brittain and H. E. Nutt, will also have many guest conductors from the nation's best known college and public school directors. As a special feature of the session Friday evening December 11, there will be the presentation of a Band Uniform Style Show. All clinic sessions are free to everyone.

BOTTOM PICTURE . . . The Territorial Staff Band of the Chicago Salvation Army, directed by Captain Bernard Smith, will open the Band sessions of the three-day Mid-West National Band Clinic at the Hotel Sherman in Chicago. Their concert in the Grand Ballroom at 9:30 A.M., Thursday, December 10, will be the third appearance of this "small but mighty" band at the Mid-West. This is a band everyone wants to hear again and again. All sessions of the entire clinic are free to everyone.



A National Nonprofit Educational Society

SERVICE A 3-M HIGHLIGHT

More and more high school music educators are showing appreciation for the service records of their 3-M chapters by delegating to them an ever increasing responsibility for carrying-out their department's extra curricular program. Many chapters assume full responsibility for ticket sales to school musical programs. Some chapters even write and arrange the music used.

CHAPTER OF THE MONTH

We salute the St. Vincent High School (Akron, Ohio) chapter as the "Chapter of the Month" because of its fine activities program. One group

national Conference at the Conrad Hilton Hotel at the same time.

WELCOME! SENIOR CHAPTERS

Three new senior chapters have been added to the 3-M family during the past month. They include the Tonawanda High School (Tonawanda, N. Y.) chapter, sponsored by Milton Shetler and co-sponsored by Howard Vedder; Houston High School (Houston, Ohio), Mrs. Edabelle Speakman, faculty sponsor, and F. D. Snyer and Arietta Platfoot, co-sponsors; Middletown High School (Middletown, Conn.), Santo F. Frangello, sponsor, and Mrs. Dorothy Owen, co-sponsor. The first 3-M initiation reported for this month will be held at Albemarle H. S., Albemarle, N. C. Paul B. Fry is faculty sponsor of this active chapter.

NEW JUNIOR H. S. CHAPTERS

A junior chapter has been organized at St. Willebrord School, Green Bay, Wis., with Sister Mary Elinor as sponsor. Talent, Oregon, can now boast of two 3-M chapters. Talent High School received its senior charter in September, 1952, and now a Junior charter has been issued to the Talent Grade School. Richard G. Dorr is faculty sponsor and John W. Loughary is co-sponsor.

CORRESPONDENCE INVITED

Anyone desiring information on "How to Start a 3-M Chapter," is invited to write Alexander M. Harley, national president, P. O. Box 347, Park Ridge, Illinois.

MODERN MUSIC MASTER OF THE MONTH

Jean Renwick, president of the 3-M chapter at Morningside School, Statesville, N. C., has been selected as "Modern Music Master of the Month." She is a fine pianist, according to Miss Marguerite Curry, her 3-M faculty sponsor, and has received several honors in district and state music contests. She is also serving as organist for her church choir. A high scholarship student, she has represented her school in debate, declamation and at youth conferences. In the photo to the right of Morningside's officers, Miss Renwick is seen standing in the center of the back row.

3-M LEADERS TO MEET

The first biennial meeting of Chapter Sponsors and Advisory Council members will be held in Chicago from March 25 to 31, 1954. More than 10,000 music educators will be attending the Music Educators Na-



The Jaycees honor east high band of Sioux City, Iowa. Dale Caris, left, receives a trophy from Roy Holland, immediate past vice president of the United States Junior Chamber of Commerce, at a recent state meeting of Jaycees in Creston, Ia., for the East high school band's rating at the national Jaycee convention in Minneapolis. Mr. Caris directed the band, which represented Iowa Jaycees, to ratings of the best performing high school band at the convention and second of all bands competing.

National Catholic Band Directors Association Has Active Committees

Three committees of the newly organized National Catholic Band Directors Association are working hard on plans to present to the next Annual meeting which will be held at Notre Dame in 1954. A committee on Salary, Tenure, and budget is developing a comprehensive report on life, health, and pension. A second committee is working on plans for a possible Summer Music Camp to be held at Notre Dame. It is hoped that the camp might get under way during the 1954 Summer season. A third committee is working on a guide based on "The Spiritual Values of the Band."

Bob O'Brien, president of the NCBDA is very optimistic about the future expansion of the new group. Any Catholic band director who is interested in learning about the NCBDA should write to Mr. O'Brien, Band Director, University of Notre Dame, Notre Dame, Indiana.

G. Wright Briggs Is New Band Director at Harvard

G. Wright Briggs, supervisor of the Department of Popular Music at the New England Conservatory of Music, has been appointed conductor of the Harvard Band. He succeeds the late Malcolm Holmes, former Dean of the Conservatory, as leader of the Band. Mr. Briggs has been a member of the Faculty of the Conservatory since 1942, and supervisor of the Popular Music Department since 1948. He teaches various courses in his own department as well as the basic instrumentation course in the Music Education Department at the Conservatory.

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

Drum Major And Twirling Workshop

By Floyd Zarbock
Drum Major U. of Michigan Band

Send all questions direct to Floyd Zarbock, 707 Oxford, Ann Arbor, Michigan.

This workshop will be the first to include our newly added topic of drum majoring. You readers have made the request that we do this and already your written contributions and affirmation of this policy has aided us immeasurably. We feel that it is only fitting that we should enumerate the qualifications of a good drum major for our first discussion.

Training—Many of you conceive of training as being something that athletic individuals or teams do or that service men do. Well, you are correct in your thinking and if you would merely channel your views of training to include drum majoring training we are sure that you would realize the entirety of drum majoring training.

In order to train properly, you must have a good teacher. Now this teacher might be your band director, or it might be films, books, or some other form of literature. Your best instruction, however, will probably come from an individual who has been or is a good drum major. There may not be too many of these so called qualified instructors, but they are worth seeking out. Most of you have probably had enough experience

in learning to realize the importance of learning how to do a thing correctly in preference to learning the wrong way and then having to relearn, to be able to do the thing the right way.

Another phase of training is the dreadful thing called "practice." Many people have written about "practice," but for the sake of reemphasis we would like to reiterate a few words. If you start right at the beginning of any undertaking by forming good practice habits, you will be rewarded many times over, before you are finished with the undertaking. This little axiom applies not only to drum majoring, twirling, dancing, etc., but to everything you do in life. By good practice habits we simply mean those type of habits that will contribute to your advancement. This does not mean that you should sacrifice everything for your drum majoring or twirling.

Honesty—A small word but one filled with meaning. A drum major should never use his position for personal gain or to demand special consideration. Drum major honesty means more than this. It is intellectual honesty that requires the admission of errors, or ignorance, or willingness to change opinion if wrong.

Loyalty—This means loyalty to your band director, and assistants, if there are any, and to the band. Always carry out the decisions of your superiors, even though they may seem wrong to you. You have to be willing to lay aside your personal feelings and desires. Always be willing to hear what our fellow bandmen have to say and aid them as much as possible. A drum major's



Paul Jean Rossok has been selected as the new twirling drum major of the University of Illinois Band which is under the direction of Prof. Mark Hindsley. Paul Jean is well known among baton twirlers having won the Chicago Musiland baton twirling contest six times. In 80 contests he has won 60 first places.

loyalty is to the best interest of his band and to his director and assistants.

Leadership—No discussion of the qualities of a drum major would be complete without leadership. This is an attribute that few people have, but that most everyone can acquire with a little work and patience. You all realize the importance of leadership in a drum major. Without leadership, the band would inevitably deteriorate.

For our twirling workshop discussion this time, we are going to discuss the responsibilities of twirlers to their band director, band and to their school.

Many twirlers feel that their only duty is to be in front of the band when it marches and to twirl when the band plays. This, however, does not represent the entire responsibilities of the twirlers.

First of all the twirlers should attend all rehearsals, unless told otherwise. It is desirable to have all twirlers play an instrument in the band, but if this is not the case they still should attend the rehearsals. If they do not have space to practice during regular indoor rehearsals, perhaps they could be of some assistance in passing out charts, or music, or in doing other necessary jobs.

When the band is on the field the twirlers can be of great assistance to (Turn to Page 43)



Here we see the famous twirling corps of Shari McKim (center of picture) of Cleveland, Ohio, who has become one of the nations finest exhibitionists and teachers in the art of baton twirling. One of Shari's greatest exhibitions was performed at the great Enid, Oklahoma, Festival in May 1953 where she was adjudicator and guest artist.

Learn to Twirl a Baton

Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sartell

Summertime is "aerial time" for most twirlers since warm weather will enable us to do much of our practicing outdoors. Few tricks are as spectacular as high throws and tosses, especially when done with tricky releases and fancy catches.

Toss and Throw

There is a difference between a toss and a throw. A toss could be termed as any release being made from the center or twirling position of a baton. A throw is when the release is made from the end. Throws usually obtain greater height while tosses are used for maximum control and more speedy movements.

Basic Thumb Roll Toss

As shown in illustrations 1, 2 and 3, the Basic Toss is nothing more than the same movement used when executing a regular two-hand spin. Start by holding baton with ball to left, palm down. Turn baton to the right while opening hand and allowing shaft to roll over thumb. As shaft rolls over thumb raise hand quickly allowing the baton to spin into the air.

Time Toss

A time toss is merely a basic toss making a predetermined number of revolutions before being caught. Through constant practice you will be able to judge precisely just how

Illustrations reproduced through special permission of W. F. L. Drum Co., Chicago, the copyright owner.

many revolutions the baton will make before making your catch. The sense of time tossing is especially important to contest twirlers.

Basic Flip

A flip is nothing more than a basic toss making only one or two revolutions in the air. Anything over two turns will be considered a toss.

Full Hand Toss

A full hand toss is done exactly as above only without the thumb roll. Start by holding baton in right hand, ball to left, palm down. With a quick motion, start turning baton to right. When palm is up, open hand—allowing baton to spin into the air. See Illustration 4. This method will seem a bit more difficult to the average twirler.

The Throw

Hold baton near tip end with right hand, arm extended down to side. With a fast swinging motion start swinging arm clockwise—making release after one complete revolution of the arm has been made. Throws are very simple to learn. It's the perfection, control and speed that might give you a little trouble at first. Illustrations 5 and 6 show just two of the many fancy catches that can be used.

Illustration (1)



Illustration (3)

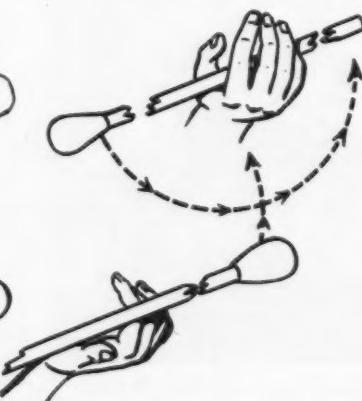


Illustration (4)

Janet Borgaro-Joy Estes
Guessed Larry Hammond

Janet Borgaro of Iron Belt, Wisconsin, and Joy Estes of Bartlesville, Oklahoma guessed the correct name of the famous pioneer in baton twirling that appeared in the Twirling Section in the October issue. His name was Larry Hammond of Chicago. He was one of the original three members of the committee selected by the Music Educators National conference in 1934 to prepare the baton twirling adjudicating sheet.

Of the scores of letters received, more than two thirds guessed the name correctly. However, Janet and Estes Joy both sent their letters, post marked at exactly the same day and hour. It was 4 PM on October 2nd. Both will receive three year subscriptions to THE SCHOOL MUSICIAN starting with the November issue.



Illustration (5)



Illustration (6)

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Baton Twirling



Some 80 twirlers attended Southern California's annual "Clinic in the Sky" located high in the San Bernardino Mountains. Twirlers from eight states and Canada joined a star studded staff which included—Sonnie Rogers, Joan Hillegons, Don Durand, Duke Miller, and John Large. The camp was under the direction of Ted Otis of Long Beach.

Marching Fundamentals for Baton Twirling Teams

By Fred W. Miller
San Bernardino, Calif.

Part II

For part I of this very interesting and informative article on "Marching Fundamentals for Baton Twirling Teams," we suggest you read Fred Miller's Column on page 16 of the September 1953 issue.

The Editor

portant is that the CIRCLE be as nearly a true circle as you can hold it. A leader in the center gives the circling members a distance guide to help hold it to a true circular form.

With proper march drill presentation there should be punctuation points. The side steps, dance steps in unison, halt movements with each girl raising the leg high (or high kicks) arching back, and with sweeping lift of the batons, done at the end of four or eight count marching steps will increase the show effect.

While I do not particularly care for the wand type of baton drill, it does have some value for the initial stages of drill practice. There are but a few movements so done with the baton that are attractive. If baton wand drills are done, they must be executed in perfect rhythm and position, and above all very GRACEFULLY.

A point too often neglected by drill masters is the use of the IDLE hand. Schooled dancers are aware of this important matter. Baton teachers should watch this. See that the hand not in use on a one hand twirling movement is carried high, to the side, or if down, in a graceful dance type gesture, and that ALL the girls do it uniformly on any phase of unison drill or twirl.

Important too is the matter of baton position. If wrist twirls or horizontal twirls are being done—the batons should all be on the same horizontal plane, at the SAME HEIGHT from the body. In fact the proposition is one of watching these tiny details that makes for good performance. It's not really how tricky your stuff is, rather it's how well you

do the simple things you attempt to do, that make for the eye appealing drill corps.

Plot your drills on paper. After the details have been worked out, have copies made for each member. You girls can surprise your bandmaster, if you will take it upon YOURSELVES to help plan, rehearse, and do your own drilling. Find out his wants as he requires it for his band shows, and work it out for him. The school baton team can be a great help for show performances if you will give it just a little detailed study and application.

IBTF "Twirl-O-Quiz"

The following questions have been asked by twirlers throughout the country and have been compiled in the form of a quiz for you to answer and rate your knowledge of twirling. Send your questions to Maynard Velier, IBTF advisor, 118 E. 7th St., Oil City, Pa. Correct answers appear below. Answer with a Yes or No.

1. Yes No Is there a simple, satisfactory fluid form mixture, to make colored fire for use in fire batons?
2. Yes No It is far more advisable, when doing a short performance, to do one, two, hoop and electric baton only fair, or to put on an exhibition with only one of the above very well?
3. Yes No Have there been any major changes in the general construction of batons except for lengths and diameters for the past 10 years?
4. Yes No Leg and body wraps must be worked out so that they do not tend to slow up your routine?
5. Yes No Interpretative baton twirling to waltz music is very attractive?
6. Yes No Any shaft with an eye appealing flag on it, is very good to use for Swiss Flag Swinging?
7. Yes No An English made whistle is one of the finest and shrillest sounding whistles for Drum Major use?
8. Yes No If a twirler has the proper foundation in twirling, it is not difficult for him to formulate new tricks?
9. Yes No Because of physical differences, each student presents a separate instruction prob-

(Turn to Page 43)



MINIATURE BATON
Bright Chrome Plated Pin 2" Long with Safety Catch. Sent Postpaid. Price \$1.25—plus 20% Federal Tax. Send \$1.50 each.
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Fire Baton
Do You?
Send for Free Fire Instructions
THE WELTY PRODUCTS COMPANY
STURGIS, MICHIGAN



By Dr. John Paul Jones

The month of November is a wonderful month for many colleges and high school students—it has a weekend of holidays—Thanksgiving. But for a great many other students it means the ending of the football marching season and the beginning of concert work. In fact, it may hold a bit of very intensive concert work for the first concert will soon be coming up. Many school organizations hold at least one pre-Christmas concert in addition to Thanksgiving programs and especially Christmas programs.

All in all this is the beginning of the busy season which is to last until next June for those who have a Summer vacation from music. Of course for many music students there is no vacation from music for it is worth carrying on the full twelve months of the year.

Change-Over

How can the drummer meet this change from the outdoor street parade

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

and football marching to the inside concert style so necessary? First of all if it is humanly possible there should be a change of equipment. The large, heavy parade drums do not fit comfortably into the concert picture. The snare drum should be thinner, and smaller in diameter to give the more delicate, crisp tone usually desirable for inside playing. The field drum is exactly in its place in the parade because it is built for power. Concert work is nearly always done on the inside and power in the percussion section is not nearly so desirable. On the outside the drums are used mainly to set the cadence not only for the band to hear but for those in the stands to hear as well and when the band stops playing the drums must substitute for it. This is not so in concert work where the

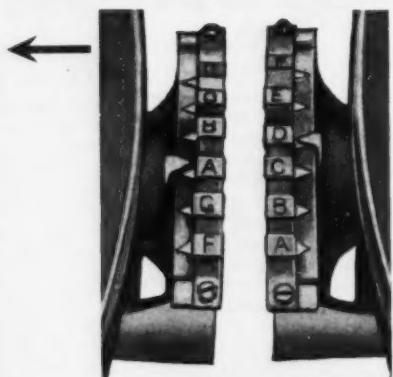
drums are used to reinforce certain passages or for certain effects.

In playing the drums for concert full arm motion is not necessary unless for "show", neither is it necessary to put all the flourish in the handling of the sticks. This is especially true of the bass drummer. The inside playing should be of a more serious nature than the outdoor show. On parade the snare drummer will use a good full arm stroke but inside this will be narrowed down to a good wrist motion.

Also, in outdoor work the full compliment of drums usually play constantly. Not so on the inside. There may be two, three or four snare drummers in the concert band but it is not necessary that they all play at the same time. There are other percussion instruments to be played as well as drums and these are highly important. Good drummers will become acquainted with all instruments in the percussion section and be able to play any part necessary.

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It is a good policy to rotate on the percussion instruments—don't grow stale playing just one!

How It Looks

Let me say a word on the appearance of the percussion section in concert playing. If I have a pet peeve it is the sloppy, careless manner in which some percussion sections conduct themselves. I have seen percussion sections more interested in their chewing gum than in the concert. I can not see how a good drummer could be so unconcerned about his band performance nor how he could be so inconsiderate (I am using the word HE to represent both HE and SHE).

Chairs should be provided for the percussion section to use when not in action but this does not give the section license to hide behind the drums for laughter and misbehaving. This, of all sections, should be most alert for this is the section which draws the most attention directly. Stand erect and alert, ready to play the part and when the work is over be seated quietly and comfortably, remaining at ease until the next percussion passage. Let not two or three make a run for the instrument to be played next! Have a pre-arrangement as to just who plays when and what—that is just good plain sense and will avoid a scramble which does not look well during the concert.

One last caution. Have the instruments in tip-top shape and well shined, especially the cymbals. Clean the heads of the drums — please, please get rid of the autographs and "John loves Mary" flack. That stuff won't be on the drum head if the drummer is serious.

New Material

I have just received a copy of FUTURISTIC DRUM SOLOS written by Mr. William J. Shinstine who, with Mr. Fred Hoey, wrote DRUM CADENCES FOR ALL OCCASIONS which I think is a fine book as is this new book of solos. Those solos are intermediate and advanced drummers and I think you will enjoy them thoroughly. They follow standard stickings generally and are otherwise clearly marked. You will find some rhythm patterns straying from the trite and common pattern for which the author is to be complimented. Double strokes are clearly written in and nothing is left to chance. Suggested tempos are not unreasonable and may be easily exceeded if desired. All in all this is a very good book and will be a fine addition to your percussion library. The price is \$1.50 for the fifteen solos and one duet. It is published by Southern Music Company of San Antonio, Texas. And I'll see you again a few days after I have digested the annual turkey dinner (I hope).

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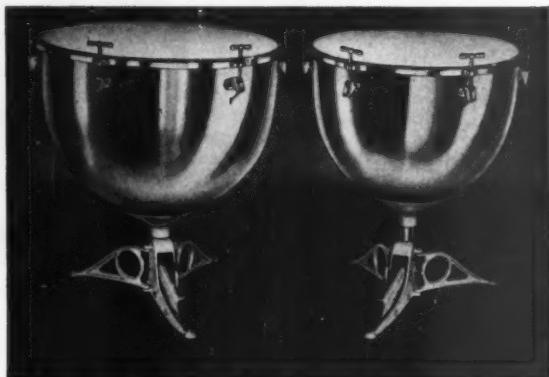
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A Concert in the Rain

(Starts on Page 28)

place, about 7:30 P.M. The semi-circular room had a very long bar which extended from the door to the opposite side. The circular part was filled with little square tables, four chairs at each.

The place was a favorite for military personnel. There were American,

French, British and a few Italian. I felt a certain kinship to all of them and sensed they were all there for some mutual reason. At least half of them were drunk, merrily drunk.

I looked for my friend but could not find him. The bar tender, a jolly little fellow, was busily trying to get his hired performer to sing. Succeeded, and to the accompaniment of an accordion, she began a very senti-

mental Italian song.

The bar tender came over to the part of the bar where I was standing and I spoke to him. "Hello. My name is Jim Craig. I was supposed to meet a friend here. His name is Bob Carlson, have you seen him? Has he been here?" With a sympathetic smile on his face he reached into a little black box and brought out a white envelope.

"Yes, my friend, here is the message he left for you." I eagerly snatched the envelope from his hand and carelessly opened it.

It was written in Bob's nearly illegible handwriting, the illegibility of it being similar to my own scratching.

Dear Jim,

How sorry I am. If I had had any choice I would have remained to meet you. I've contracted a plane to fly me back home. As soon as you get back, please notify me immediately.

Sincerely,
Bob

Down to the bottom went my built up spirits. Not even an occasional drinker, I did order a glass of German sherry. There was a thickening in my throat and sort of stunned, I stood there watching the mass of human movement and listening to their jumble of meaningless noise. You see, Bob was not just a friend in the ordinary way. Ours was a friendship of the kind that you only make once in a lifetime. And then, some never are fortunate enough.

From the din of it I decided to attend the concert alone. Leaving the warm sherry where it was I stepped out. The coolness and the rain hit me like a slap in the face with a cold and dripping wet mop. It was still very dark but because of cloud movement, several clouds were discernible and were tinged with the magic moon silver.

Not a smoker, I did acquire the habit of leisurely sucking on a butterscotch mint. It was a cool feeling when I permitted the air to come into my mouth.

The street lights would spear their beams through the rain. The clear little raindrops would smash against the cement and bounce back all broken up; or they would disappear into the forest of grass.

The concert would be held in an old airplane hanger, and when I arrived I was given a program and shown to a seat. It did seem that the program was meant for Bob and I because every selection was a favorite of ours.

It read:

Part I

1. AMERICANS WE—MARCH by HENRY FILLMORE
2. FINLANDIA—TONE POEM by JEAN SIBELIUS
3. VOCAL—I HEAR A RHAP—(Turn to Page 53)

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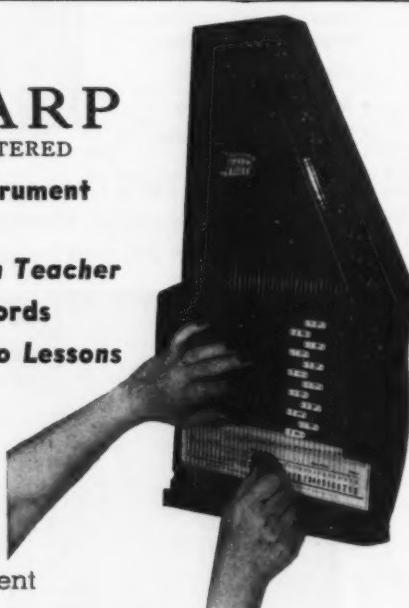
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Brass friends, lend me your ear as we switch our discussion to the most neglected, yet the most foundational member of the brass family, the bass. Just as the papa is essentially important as the head of the family in the American home, we should consider the bass as the important foundation instrument of the brass family in bands and orchestras.

Every orchestra, whether of school, professional or dance variety, should have at least one tuba to add fullness to the tone of the string basses, as well as a rich foundation to the brass section. The tuba was, of course, not available for the earlier composers. Wagner was one of the first to recognize the abilities of the tuba and he wrote music for it which used it effectively, especially his *Ring of Nibelung* dramas and *Faust* overture. George Gershwin made wonderful use of the bass tuba's full tone in *An American in Paris*.

In every band, small or large, sev-

eral basses are a must. Last May, at the close of our school year, a terrible catastrophe happened to my Gaffney High Band—we lost all three of our basses through graduation, marriage and quitting school, etc., and I faced the problem of no bass players for my band this year. This was only my second year in this new location and I have never in my life been confronted with the musical problem of a band without basses, so I was determined to meet the challenge somehow. I talked to many prospects but one after the other shied away from the big sousaphones because of their size and weight, regardless of my declarations of the fact that they were easy instruments which were in such demand by college bandmasters that they offered unlimited opportunities in the way of part scholarships to prospective

By B. H. Walker

college students. Finally the latter part of June I persuaded two rural boys to give the sousaphones a try. Regardless of the fact that both boys worked late each night in a peach shed (have you ever tasted a South Carolina peach—they're wonderful!) they took a private lesson faithfully each morning at 8 o'clock for the remainder of the summer. In less than 30 one-hour private lessons, these two boys were playing bass so well that I trained them to march and placed them in my advanced band. They play the parts extremely well for young players and much better than the average bass players of two or more years of training. They still get private instruction each week as well as a sectional group lesson for lower brasses. This proves that basses can be maintained in any band, regardless of obstacles, if we are so determined.

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America today include the E-flat, C, and double B-flat, tubas and sousaphones. The E-flat tubas are most frequently used in the symphonic orchestra, while the double B-flat and E-flat tubas and sousaphones are used in bands today. The sousaphone descended from the tuba and was invented in the time of John Phillip Sousa and was named after him. The earlier sousaphones had bells which pointed straight up and were called helicons. Later sousaphones, as well as tubas and baritones, were developed with reflex bells pointing toward the audience. The tuba is still frequently used in the concert band but the sousaphone is rapidly replacing the tuba in both the marching and concert band because of its handy shape for position of carry on the player's shoulder. When only one bass is used, the double B-flat is advised rather than the E-flat, since it gives a deeper, richer and fuller quality of tone. However, the E-flat basses should be used at a ratio of one E-flat to each two double B-flats.

Regarding the use of E-flat basses in bands, Will Bell, one of the greatest tuba players of all times said:

"It is my belief that the E-flats are invaluable to a band that has two or more tubas. They not only reinforce the baritones and euphoniums, which are usually in the minority, but also fill a gap between these instruments and the deeply pitched double B-flats."

The number of basses varies with the size of the band, but the usual balance would indicate about one bass for each ten players in the band, or six players for a sixty piece band. Of these, four should be double B's and two should be E-flats.

Selecting the Beginning Bass Player

As in all other instruments, sense of pitch and sense of rhythm are important. Fast reading skill, although important, is not as essential as for such instruments flute or clarinet, since there are less notes to read per measure on the average bass part. Slightly protruding teeth and slightly undershot or overshot jaw are not as serious a handicap as in the case of cornet or french horn. Thick lips, strong cheek and jaw muscles and wide mouth are usually called assets to the young bass student; however, they are not absolutely essential. Contrary the general opinion, the bass does not require more breath than most of the other instruments. Instead, it requires less breath for tone production than that of most of the other instruments, such as the piccolo, trumpet, etc. Good size and healthy physical stature may be considered an asset since the instrument weighs between 20 and 30 pounds. However, some small students and even small girls do make outstanding bass players. One of the finest high school bass players I have ever heard was a pretty blonde haired, blue eyed

girl in the South Carolina State Festival last spring. She got a big, pear shaped tone as full and round as any 200-pounder I have heard and her technique was wonderful. The weight problem can be handled more comfortably by use of stands for concert playing and by the use of shoulder pads (a 25c sponge makes an excellent pad) attached to the tubing where the instrument rests on the shoulder.

Care of the Instrument

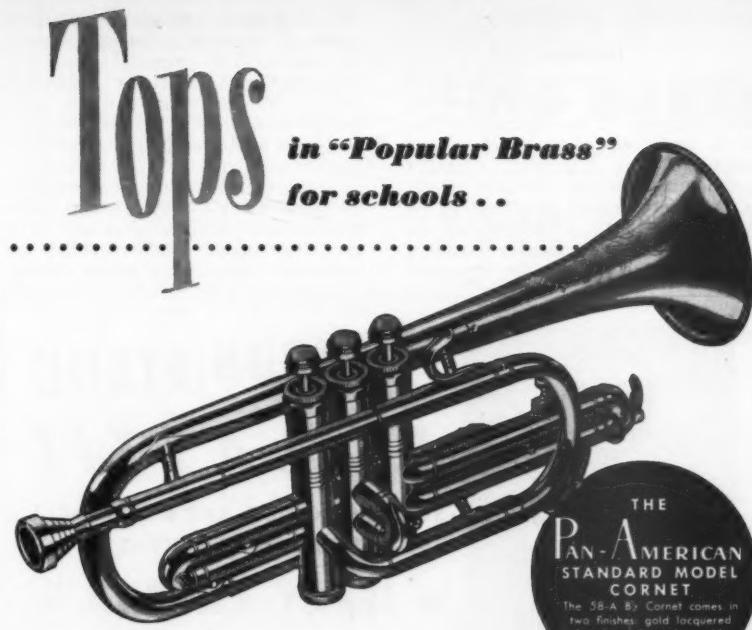
Satisfactory tuning is often impossible on the part of bass players due to stuck slides. The occasional use of petroleum jelly or ordinary cork grease will prevent this. Penetrating oil and uniform taps of a wooden mallet around the tubing of the slide will often loosen it so that a gentle pull with a handkerchief or strap in the center of the curved slide will release it. Valves which are worn and corroded should be polished until bright by using a little ordinary brass polish or glass wax. Water keys should be checked carefully for leaks since a small leak makes tone production difficult. Damaged or dented mouthpiece pipes should be straightened until perfectly round and tuning bits should be properly fitted to the instrument so there are no leaks. Good valve springs which are not too strong or too weak are a must. Valve caps should be lubricated to prevent rusting. For old, worn valves, thicker grade of oil, such as trombone oil, may be used to advantage or else the instrument should be sent to the factory for refinishing of valves.

Holding Position

Sit as straight as possible with feet placed firmly upon the floor, curve the fingers downward. Deliver me from paddle fingers as they are slow and awkward! Posture should encourage deep diaphragm breathing. Place the mouthpiece about half and half, slightly varying in the case of some individuals.

Tone Production

Don't pound the tone at each release as this produces a blatant, rough quality of attack so often heard by poor bass players on the march. Attack gently with the tongue higher in the mouth, using the tongue only as a gentle medium of release. Don't spit the tone off between the lips. Work toward a subdued "du," "doe" or "da." "Doe" relaxes the lips and protrudes them properly for the deep full quality in the low register and encourages open throat quality of tone. Deep breathing and full breath support is an essential fundamental for filling the instrument for fullness of tone. Daily study of long, sustained tones at different dynamics with special emphasis on the extremely soft tones is a must for developing lip flexibility, good breath control



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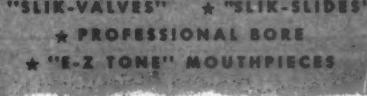
58-H The Standard Model Trombone



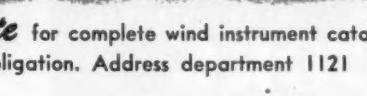
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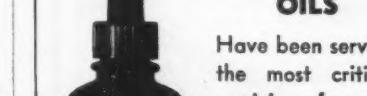
58-B The Standard Model Cornet



58-B The Standard Model Trumpet



58-B The Standard Model Cornet



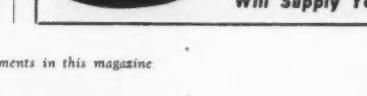
58-B The Standard Model Trumpet



58-B The Standard Model Cornet



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and a beautiful quality of tone.

Technique

Because of the broad tone of the tuba, the register involved and the slow response of the instrument due to its length of tubing, a clean and rapid execution of technical passages is difficult; however, staccato tonguing is important on the bass as on other instruments. It is not just an "oom-pah" instrument which plays two quarter notes to the measure,

and it is quite possible for the bass player to have as great a technique as that of the cornetist since the fingering and range are somewhat similar for the cornet and the tuba. School bass players, let's not be satisfied with a limited and clumsy technique; let's master the instrument so we can play technique in band or orchestra and so we can execute technical solos as effectively as any other solo instrument. Daily practice on detached tonguing of scales, arpeg-

gios and other technical studies and solos beginning each passage slowly but cleanly and gradually increasing speed until the desired tempo is reached will do wonders. Will Bell's FOUNDATION TO TUBA AND SOUSAPHONE PLAYING contains excellent studies in this direction. In it are chapters on double and triple tonguing which may become as necessary to the bass player as to the trumpet player in passages which are too fast for single tonguing. As a matter of fact, it is little if any more difficult for the tuba player to play a triple tongue solo than it is for a trumpet or cornet player. The difference is usually found in the fact that few bass methods have included study on triple tonguing and few composers have written tuba solos of the triple tongue variety. However, too much time can be spent on triple tonguing at the expense of good legato style.

Intonation

Careful listening to each tone is the important thing. Flat playing often results from lack of breath support. Generally speaking, the notes below the bass staff are the most troublesome. The low C and B natural are usually sharp on the double B-flat bass and the low B-flat and A-flat are often played flat. The D on the third line will sometimes be too flat. Use first and second valves to improve this in slow passages. On the E-flat bass we often find the E natural (below the staff) too sharp and the F on the fourth line too flat. The latter may be corrected by using first and third valves. The G on the fourth space will sometimes be too flat. Use first and second valves to improve this in slow passages.

More tips to you "papas of the brasses" next month. Your problems become our opportunities for helping you, so write me about your chief worry.



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They Liked the Silver Anniversary

(Starts on Page 10)

scrap book and get a correct picture of the problems and accomplishments of those who wrought so well and sacrificed in order that students today may know music better and be able to interpret it better than could the earlier generations.

We take this opportunity to wish for THE SCHOOL MUSICIAN and all its staff increasing success in its work and accomplishments, and an even greater extension of its work during the next twenty-five years than it has had in the past twenty-five. You have done and are doing an important piece of work, the result of which will live after you and bless future generations as well.

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Complacency Leads to What?

(Starts on Page 22)

leave precious few stones unturned in our efforts to combine quality and quantity. Many of we older men have had to take things easier now but when we see so many younger directors who are full of health and energy become more interested in cars, golf, and work-shops in the basement than they are in the building of grand musical groups we begin to wonder. It simply isn't good for our bands!

Speaking of workshops in the basement—why not do some night work with a woodwind choir or a brass sextette in your basement? The most champion of all school bands started in a basement. The lighting was poor and they sat on nail kegs. We're talking about the Joliet, Illinois High School Band, good reader, and those who had the rare fortune to hear them knew that complacency and relaxation didn't build that band! (Nor did complacency and relaxation build bands like the Hobart, Indiana band).

Drum Major and Twirling Workshop

(Starts on Page 33)

the drum major and to the band director. They can help teach the band new steps, demand that the band members point their toes, check spacing and alignment in formations and in regular band formation.

Another responsibility of the twirlers is to work up their twirling routines for the half-time shows. These routines of course should be integrated with the shows and should be checked by the band director when necessary.

Remember, also, that you are representing your band director, band and school, and that many people will judge your school and band by your performance.

For our workshop discussion next month we plan to take up more fundamentals of drum majoring and to present some new ideas for shows that twirlers can use.

We certainly enjoy hearing from you readers and we do hope that you all will continue to write us concerning our discussions.

IBTF "Twirl-O-Quiz"

(Starts on Page 35)

10. Yes No If the instructor?
Rifle twirling was on its way to popularity before World War II?

Answers: 1 No. 2 No. 3 No. 4 Yes. 5 Yes. 6 No. 7 Yes. 8 Yes. 9 Yes. 10 Yes.

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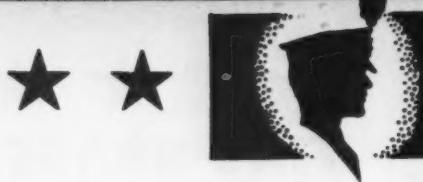
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The Band Forum ...

The Pre-Christmas Concert

With the football marching season rapidly drawing to a close, it is time for us to turn our thoughts to concert music, and to begin the preparation for the pre-Christmas concert which has become almost traditional in so many localities.

The greatest problem in the transition from the playing of football music to the more refined performance necessary for the concert stage is the matter of lip and tone. No matter what great care we, as directors may take in trying to keep the bandmen from overblowing and coarsening their tones, the majority of high school students will come to the end of a busy marching season without that beauty of tone which is so essential for the performance of fine concert literature.

I have found in the past that one of the most efficacious means of bringing the players' tones back to what we think of as a "pure concert tone" is the concentrated practicing of long tones, varying the dynamics during the duration of the tone, and attempting to make the release at the end of the note a matter of cessa-

By Daniel Martino, A. B. A.

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

tion of the breath, rather than the too abrupt release resulting from the use of the tongue. This practice of long tones, and the tireless rehearsing of lengthy, smoothly flowing phrases will tend to bring the tone under control, and will also give a respite to lips tired from weeks of playing rapid, rhythmical music on the march.

It might even be wise to devote the first two or three rehearsals of the concert band to simple tonal exercises, in the effort to acquire the smooth, liquid-like effect which we desire. Bach chorales offer an excellent musical form for this type of rehearsing; they are more interesting than scales and the so-called "tuning chords," and although they at times call for a vigorous style, yet they will not tax jaded lips, nor will they tempt the player to distort his tone. In fact, a Bach chorale will make an effective opening number for the pre-Christmas concert, while serving as a dignified "warm-up"

number, giving the band an opportunity to get the feel of the audience-filled auditorium.

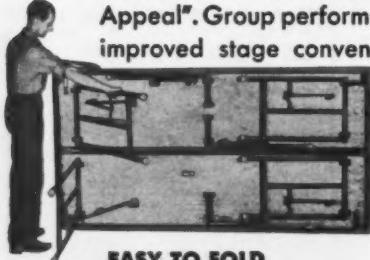
It must be remembered that the band which will be playing this first concert of the current season may well contain a good number of musicians who may be making their first concert appearance with the high school concert band. This fact may be due to many reasons: there may be students who, this year for the first time, have demonstrated their ability to perform the music to be used by the concert band; these may be students who have been promoted from junior high groups or from the second band of last year.

Bearing in mind that this is the first concert after the marching season, and that there may be players who are performing with the band for the first time in concert, it is always wise to err on the side of simplicity in the choosing of the program. It is far better to perform excellently what you have chosen to play, even though it may not tax the players' ability overmuch with its difficulty, than to choose difficult music that may all too well impress

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the listeners with its obvious need for virtuoso performers than with the rendition which the players at hand are able to give it. Remember that this is the first concert appearance of your band, and you want to charm an audience, not alarm it, so that the attendance at your future concerts will grow instead of decrease. Familiarity, far from breeding contempt, greatly enhances the pleasure which your audience will derive from the concert. A pre-Christmas concert lends itself admirably to the use of old and beloved melodies, interspersed with some one or two challenging, appealing or interesting new works, which your concert audience may not have heard before. Each opening concert of our bands at the beginning of every year finds us with some people in our audiences who have never heard a band concert before. We, as band conductors and musicians, are faced with the responsibility of bringing these newcomers to the band-listening public a "treat instead of a treatment"—of making them realize that the wind band is capable of playing fine music in a fine style, and with artistic ability—that bands do have an ever increasing niche in the structure of musical America today—and, last and most of all—that a band is what we make it, a musical medium uninhibited by the hidebound traditions which limit our sister organization—the string orchestra.

Our bands are organizations of almost unlimited color and effect. With this in mind, and with the hope of winning new listeners for our concerts, choose your concert numbers with care, never trying to perform in public a number of such difficulty that its very technicalities preclude success. Edit the concert music whenever necessary to fit your particular group and your particular problems. If you follow these procedures and choose your program with care, your pre-Christmas concert will be the success it should be, inspiring performers and listeners alike.



Here is Haskell Harr's percussion class from the VanderCook College of Music in Chicago as they looked when they toured the WFL Drum Co. factory in July. The building in the immediate background is a part of the new wing recently completed in the plant. If you look close, you will see Bill Ludwig Jr. and Haskell Harr on the extreme right, front row.

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Keyworth and Rosenau New VP's for Kay Musical

When a firm like the Kay Musical Instrument Co., comes up with a substantial increase in business year after year, it stands to reason that official duties of the company also multiply. Hence the appointment of Bob Keyworth (pictured at right) as vice-president of sales, and the appointment of Ted Rosenau, (center) as vice-president in charge of production.



Here are (L to R.) the President, H. K. Kuhrmeyer, and the two new Vice Presidents of Kay Musical Instrument Co., Ted Rosenau, and Bob Keyworth.

Rosenau, with Kay for 26 years, is responsible for much of the firm's progress in expanding production and in maintaining a high standard of quality. Keyworth, with the company for nearly 10 years, has more than paced production with a demand that's kept the factory on an overtime schedule ever since the war.

The Kay Musical Instrument Company, with a heritage of skill and experience that goes back to the 90's, has been owned and operated by president H. K. Kuhrmeyer (center, above) since 1926. The firm manufactures a complete line of guitars, mandolins, banjos, basses and cellos. Particularly noteworthy in the firm's growth is the bass and cello end of the business. Fifteen years ago imported basses and cellos dominated the American market 5 to 1 over the domestic instruments. Today, the reverse is true.

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What—no symphony?

Last summer I heard the following complaint from one band director. It went something like this: I have several fine clarinetists in my band who would like to improve themselves. Since I am not a woodwind specialist and since we are far from a symphony orchestra I wonder how I may be of further help to these students. Well, here we have a very honest teacher. He has probably sent his students through the recommended elementary, intermediate, and advanced books but senses that more is needed. Though these students are far from a symphony orchestra they are not lost. Many fine students have come from communities which did not support such band or orchestra groups.

As the conversation developed I learned that the students had access to radios, TV sets, and records. Now, there are any number of fine musical programs over radio and several also over TV. During the winter months the student may hear: N. Y. Philhar-

monic on CBS, NBC Symphony, Marine Band on NBC, Firestone Hour over NBC radio or TV, or Opera vs Jazz on ABC-TV. Certainly there are many more programs of this nature.

There are also records featuring outstanding clarinetists. Some of these are:

Mozart Concerto: Cahuzac on Haydn Records or Kell on Decca.

Mozart C1 Quintet: Duques on Strad. Records; Wlach on Westminster; Kell on Decca; Forrest on Lyric.

Brahms Sonatas: Kell on Mercury. Brahms Quintet: Kell on Decca; Wlach on Westminster.

Weber Concertos: Heine on Period Records.

Another good record is First Chair (Columbia) featuring first chair men of the Philly orchestra.

Finally, I suggested to my friend that he consult regularly Mr. Freedland's column on Audio-Visual aids.

Here, one can read of the latest releases and thus keep abreast of things.

The point to be made is this: just because the student is out of reach of the symphony is no reason to suppose that artistic influences are impossible. A wealth of material awaits the student and it is at his fingertips. Radio, TV, and records can bring good music into almost any community in this country today. By listening closely to clarinetists the student will do much to develop a more artistic outlook. Do not be dismayed, then, over the lack of a professional concert band or orchestra in the community. Sure it would be nice but sound listening can be of equal value.

In communities where professional groups are active the director should suggest that his interested clarinetists attend a concert or two. Some woodwind symphony groups around the country have been of great value to the schools offering clinics.

Films are also of great value. Many of the state universities offer audio-visual aid services. Some of these

By David Kaplan

Send all questions direct to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

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films may be of the concert variety. Commercial companies may also offer these in addition to the demonstrative kind. Consult Mr. Freeland's column and secure catalogs from the companies.

Sax Study Materials
Alto and Bass Clarinet Solos

Neglected in these columns have been the saxes and the various clarinets other than the normal B_b. In future issue additional emphasis will be placed on the saxes, E_b soprano clarinet, E_b alto clarinet, bass clarinet, and contra-bass clarinet. Perhaps a few words will also be in order about the A-clarinet.

The sax studies listed below do not represent a complete list. From time to time additional materials will be discussed.

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Supplementary Studies..... Skornicka (Rubank)

Intermediate Method..... Gornston (Schuberth)

Method Bk 2..... Cailliet (Belwin)

ADVANCED

Pares Foundation Studies..... Rubank

Selected Studies..... Voxman (Rubank)

Advanced Method.....

Voxman-Gower (Rubank)

Top Tones..... Rascher (Fischer)

To be discussed at another time will be the significant contributions of Sigurd Rascher and Marcel Mule.

Alto Clarinet Solos—Grade 1-3

Bluebird Waltz—F. Weber..... Belwin-1

Prelude to Midnight—Dallin..... Belwin-3

Evening—Frangkiser Belwin-3

Sonatine—Winsloe Belwin-3

Melancholy—Whitney Belwin-1

Jack Spratt 3-4

Bass Clarinet Solos—Grade 1-3

Neptune—Graham Fischer-2

Alborado—Hoffman Belwin-3

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Sonatine—Winsloe Belwin-3
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Scale Characteristics

The c \sharp , third space, is a good tone and like the low f \sharp may be played in two ways. The trill c \sharp -d thus has two possibilities. To trill c \sharp -d hold down the left hand c \sharp and trill the right hand on d \sharp .

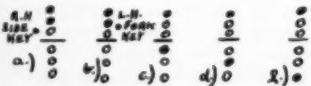
The next note, d fourth line, has the one fingering like the low g. Unlike the low g, however, the d has a tendency to be dull and/or flat on some clarinets. If the defect is a serious one consult a competent repairman who may consider pads and tone holes. Improper pad alignment may be detrimental to good tone. Normally, the public school student will not be concerned with such specific matters. Still if the difficulty is pronounced it is good to know where the trouble may be. Reed, embouchure, and listening can always help to produce a better tone. The trills d-e and d-E \flat are obvious—only one fingering for each. (There are some models that permit another d-E \flat trill—these with the left hand alternate E \flat).

D \sharp is a pretty fair tone; it has one fingering like low g \sharp . The trill d \sharp -e may be played in the usual way or by merely lifting the fourth finger (over third hole right hand). Again, the trill d \sharp -e \flat (E \flat -f) besides trilling in the usual manner would be more easily done by trilling only the third and fourth fingers.

Alternate Fingerings

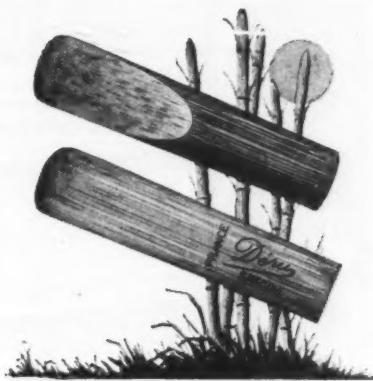
Part 2—B \flat , E \flat F \sharp

In last month's column I discussed the lack of emphasis given to the alternate fingerings. Though most texts do offer material for either of the little fingers most of them simply do not mention "Alternate Fingerings"! Today's discussion continues with some rather important alternates. Low E \flat , first line, (and consequently high B \flat —above staff) has several fingerings, each of which is important in its own right.



Examples a. and b. are good tones

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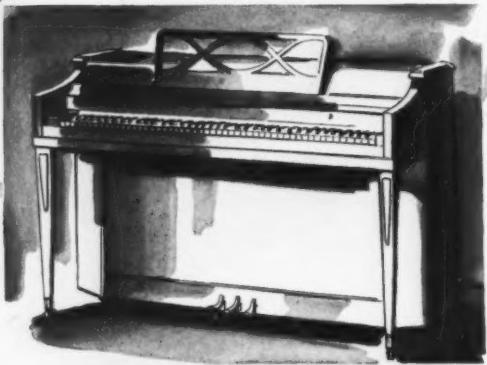
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and may be used for the trill (d-E_b) or in diatonic and chromatic scales. Example c. would be used in the following passage:



Here is where Example d. might be employed:



The trill g-b would use Example e.



These fingerings hold true for the high B_b above the staff.

Now B_b, third line, has two fingerings. The first, thumb on register key and left hand on a-key is well known. The second, however, should also be

(Turn to Page 60)

Piano Teaching Can Be Creative

(Starts on Page 18)

as much time as running into problems unheeded. What is sadder than the feeling that we have contributed to a child's decision, "No music for me!" Parents want a teacher with a plan so well organized and so correct that the required self discipline is a natural result. Many a parent places the whole responsibility with a teacher (until they learn their part).

What of the school months? Keep the students busy with projects and something that places a natural limit on the time for finishing same. This is planned, of course, according to the student's capacity. The moods and colors of the seasons give great opportunity for the imaginative teacher to vary her approach. Even the old monotonous scales can be taught in many ways which will be fun. Try this one in groups or private work. Be sure an understanding of half and whole steps is pictured on the keyboard, heard by the mind, and felt kinesthetically. Then proceed to build the tetrachord in this manner: The month of October represents to most youngsters the Hallowe'en mood. Play and sing on the same two-tone half step, "Half steps sing at Hallowe'en." Use all combinations of fingerings and half steps. Analyze the rhythm and make up Hallowe'en sounds on half steps. You can even introduce the spelling of chromatic and diatonic steps. Sing on the same two-tone whole steps in November,

"Pilgrims..."

Be sure proper spirit, whole born, be gay three with t is shade circle finger "Happy (Two February send s the fir can buy up piec and comple

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November

"Pilgrims took the whole step here." Be sure this is played and sung with proper accentuation—dramatize the spirit. In December, combine two whole steps and sing, "Christ was born, Christmas day, let us give, and be gay." This is played on the same three notes (c, d, e) in four registers with the same fingers. Be sure this is shaded and transposed (around the circle of chromatically). Use other finger combinations. In January, "Happy New Year, sing it with cheer (two whole steps and a half)." In February, "Valentines are gay, I'll send some today." By now we have the first five tones of the scale and can build a major triad. We can make up pieces and exercises, written work, and combine two tetrachords for the complete scale with this as a background—and it has been fun.

Can we always entertain our students and still develop within the student the necessary work habits? Somewhere along the line, a student must develop a feeling for the thrill of making his own contribution to our "great art." Students must develop musical legs that will support them by being willing to work. At periods, we must supply a challenge which will result in real progress and a sure proof of the rewards of effort. Could students (and teachers) realize that they are working for a creative life, they would be and know themselves to be especially blest!

Western Slope 3rd Annual Band Clinic

(Starts on Page 28)

high schools participate in this clinic and two clinic bands are organized of 150 members each. Each band highlights their activities with a full dress concert the night of the clinic. Motion pictures and recordings of colleges and university bands are seen and played for the students, and a seminar for band directors is held during the afternoon.

This clinic draws from 600 to 800 students, and those not participating have the advantage of observing all the procedures, therefore, giving everyone the educational value they so rightly deserve.

Mr. Harold L. Hillyer, Director of Music at Montrose County High School, Montrose, Colorado is Clinic Chairman, and the Symphonic Band of Montrose High School is the host band.

Enclosed is a picture of the host band and of Mr. Ralph E. Rush.

Our Director Harold L. Hillyer

Mr. Hillyer is a former student of the three men that have been guest conductors at the Annual Band clinic held in Montrose, Colorado.

Mr. Hillyer attended the University of Michigan, and the University of

Wichita, Wichita, Kansas, graduating with a Bachelor's of Music Education degree from the University of Wichita. He received his Masters degree in Music from the University of Southern California, Los Angeles, California, and is now completing his work for the Doctor's degree in music at the University of Southern California.

The host band (Montrose Symphonic Band) has been a constant first division winner for many years, receiving first divisions in Concert playing, Marching, and Sight-Reading.

This is Harold Hillyer's third year at Montrose County High School, having replaced his father Mr. Loyde Hillyer who retired from the teaching profession three years ago.

Guard Republican Band Scores Hit on Tour

(Starts on Page 29)

munity Concerts Association.

Nov. 14—Los Alamos, New Mexico. Community Concerts Association.

Nov. 16—Liberal, Kansas. Community Concerts Association.

Nov. 17—Dodge City, Kansas. Community Concerts Association.

Nov. 18—Topeka, Kansas. Community Concerts Association.

Nov. 20—Glen Ellyn, Illinois. Community Concerts Association.

Nov. 21—Kohler, Wisconsin. Kohler Foundation.

Nov. 22—Elmhurst, Illinois. Community Concerts Association.

Nov. 23—East Lansing, Michigan. Michigan State College.

Nov. 24—Grand Rapids, Michigan. Community Concerts Association.

Nov. 25—Petoskey, Michigan. Community Concerts Association.

Nov. 27—Jackson, Michigan. Community Concerts Association.

Nov. 28—Battle Creek, Michigan. Community Concerts Association.

Nov. 30—Ann Arbor, Michigan. University Musical Society.

Dec. 1—Akron, Ohio. Tuesday Musical Club.

Dec. 2—Defiance, Ohio. Community Concerts Association.

Dec. 3—Youngstown, Ohio. Monday Musical Club.

Dec. 5—Buffalo, New York. Zorah B. Berry.

Dec. 7—Hamilton, New York. Colgate University.

Dec. 8—Philadelphia, Pennsylvania. Philadelphia Forum.

Dec. 9—Bridgeport, Connecticut. Community Concerts Association.

Dec. 10—Norwalk, Connecticut. Community Concerts Association.

Dec. 11—Boston, Massachusetts. Boston Symphony.

Dec. 13—New York, New York. Carnegie Hall Concert.

Write or call the various associations or clubs who are sponsoring the band at the different cities for tickets and reservations.

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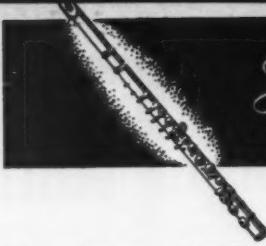
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*Let Me Answer Your
Flute Questions*



By Rex Elton Fair

Flutes and Piccolos in Different Keys

Question: At this time I am working for a Bachelor's Degree in Music. My Major is Piano but making my Minor that of arranging for both Band and Orchestra. For weeks I have been studying various band scores including individual parts for flutes and piccolos. Right at this very moment I have before me a march for band, and the piccolo part—written in key of G—calls for Piccolo in E flat. When compared to the Bass or Oboe part—which is written in the key of A flat—one would naturally suppose that this piccolo part should be written in the key of F, the same as the parts for E flat clarinets, E flat horns, Alto clarinet and saxophones. Also here is an Alto flute part written in the key of D flat. All this conglomeration of keys is most confusing, and I shall be ever thankful to you if you will help me to understand it. Russel Jordan, St. Louis, Mo. P. S. Is there such a thing as a Bass Flute and an E flat Flute that can be used to play E flat clarinet parts with no transposition?

Send all questions direct to Rex Elton Fair, 957 South Corona St., Denver 9, Colorado.

Answer

The state of confusion that seems to be yours is easily understood; and we are most happy to clear up all of this puzzling situation for you. The flute most commonly used—as you very well know—is a C instrument. When—a long time ago—the C piccolo was created, it was called a D piccolo because of the fact that it had no low C or C[#] keys as did the flute. For this reason it was erroneously called a D piccolo. Due to the fact that many piccolo players had much difficulty in playing in such keys as those from four to five or six flats, the piccolo in D flat was manufactured. And due to the fact that this instrument's D sounded E flat, it was called the E flat piccolo. Just why this false name has successively existed over such a long period of time, we do not know. Note: Publishers, please keep this in mind, and call the piccolo sounding a half

step higher than the one in C, the D flat piccolo, or "Piccolo in D flat." Time was, when most band scores included a part for the D flat Flute, but as time goes on, these parts are getting fewer. There are few D flat flutes being made today, and justly so. Any well schooled flutist can play in all the keys, including those of five, six or seven flats or sharps. The one excuse for the continuation of publishing parts for—and the manufacturing of—the D flat piccolo, may be attributed to the fact that: Most piccolos are "temperamental tricky little devils." Note: This quotation comes from the late Georges Barrere, who was the greatest flutist of us all. Due to the truthfulness of this quotation, most piccolos require changes in fingering for certain tones that may vary considerably from those used on the flute. Most all piccolo solos written to be played with band accompaniment, are written for the D flat, and in the keys of C, G or D. Many times your columnist has played these popular solos on a C piccolo, in keys of D flat, A flat or E flat, with such fine bands as

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Conway, Mollenhauer, Pryor and Sousa, but almost as many times, he felt his blood pressure going up and up. Long live the D flat piccolo, for band use.

Flute in E flat

Mr. Jordan has asked about this flute that may be used to play the E flat clarinet parts without the need of transposition. Yes, there is such a flute manufactured, but we believe only by special order, by our American flute makers. We believe that the great John Phillip Sousa was largely responsible for the creation of this instrument. Always, he recognized the importance of parts given the E flat clarinets in most all band scores, but more often than not, he was disappointed because of the inability of the average E flat clarinet player to produce tonal quality, as to color and intonation, that was pleasing to him. As a result of these disappointments, he decided to use the flute as a substitute for the E flat clarinet. It was then and there, that a few of our most enterprising flute manufacturers brought out the E flat flute. Formerly it had been manufactured in France, and was called the Terz flute. Terz means "a third higher" but to be more explicit, should mean a minor third higher. However all this may be: Many flutists in the "early days of Sousa" invested in the newly born E flat flutes so that they might join the famous Sousa band. Later on, it was discovered that all efficient flutists who had studied piano, and consequently, were familiar with the reading of the bass clef, could read the E flat clarinet parts as that of the Bass clef, with no transposition necessary, except for a few accidentals. Please see our column in the School Musician as of the June 1953 issue, headed Pianoforte.

Alto Flute

The Alto flute is usually built in the key of G. That is to say that on this instrument sounds G. Only recently we had an alto flute sent us for overhauling that was made in England, and it was in the key of F.

Bass Flute

The bass flute is ordinarily built in the key of C and sounds an octave lower than the regular C flute. According to our careful testing of bass

flutes the Albisiphone is the finest to be had. In some future issue of the School Musician we hope to go into detail as regarding the construction of these latter mentioned instruments.

A Concert in the Rain

(Continued from Page 38)

SODY

4. RIENZI—OVERTURE by WAGNER
Intermission—10 minutes

Part II

5. HIS HONOR—MARCH by HENRY FILLMORE
6. VOCAL—IF I DON'T LOVE YOU
7. INTRODUCTION TO ACT III of LOHENGRIN by WAGNER
8. SO IN LOVE (A BAND SPECIAL)
9. ON THE SQUARE—MARCH by PANELLA
10. NATIONAL EMBLEM—MARCH by BAGLEY

I sat there breathless, thrilled. Nothing entered my mind or heart except the touching, whirling music. When the concert was completed and the hangar empty; and just the warm glow of the exit lights, I still sat in the same seat, half sleeping. Or was it dreaming?

It came to me that music was closely related to God. By that I mean that it can be a cultural pathway to a better understanding of good. Were Tschaikowsky, Bach, Handel, Sibelius the tools through which God gave us the greatest in music? The inspiration?

I finally got up and walked out, the thoughts of good and idealistic things intertwined themselves with the dreamy, heavenly music. Each note a stimulant to something higher, never reaching a climax.

It had stopped raining, the moon shed its cold light in bright glory, huge billows of clouds softened the sky. And I walked through the windy field with singing heart; yes, even chocked with emotion . . .

I wish to dedicate this story to Bandmaster Lester A. Skornicka, West High School, Green Bay, Wisconsin, for his inspiration and unselfish help. . . . Garry W. Longrie.

The Music Index

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By Angelo La Mariana

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Pub. Stainer & Bell. Available Galaxy.

Concerto Grosso No. 8, "Christmas Concerto," A. Corelli (1653-1712) Pub. Associated Music—Score \$1.25, set of parts \$3.15, Piano 75c, Extra strings 30c, (Substitute Violin 3 is provided for Viola). 2 Solo Violins, Solo Cello and Strings. First violins use 3rd position, the 2nd Violins and Viola may be played entirely in the 1st position. The Cellos will need the 3rd position—the string bass the 4th position.

Christmas Concerto — Francesco Manfredini (1688-1717) Pub. C. F. Kahnt Available Associated or McGinnis & Marx Pub. 408 2nd Ave., N. Y. 10, N. Y.—Score \$1.75, Set of Parts \$4.15, Strings 45c. For two solo violins, strings and organ or piano. Violin parts include 3rd position. Viola and Cello entirely in 1st Position. The Bass includes the 3rd Position.

Christmas Concerto Opus No. 8—Giuseppe Torelli (1660-1708). Pub. C. F. Kahnt—Available Associated or McGinnis and Marx. Score \$1.75, Set of Parts \$3.90, Extra Strings 45c. For 2 Solo Violins, strings, organ or piano. Violin parts include 3rd position. Viola and Bass entirely in 1st Position. Cello includes 2nd position.

Weihnachten Opus 145, No. 3—Max Reger, Available Associated Music—Score \$1.00, Set of Parts \$1.50, Extra strings 30c.

Pastoral Symphony from the *Messiah*—Handel. Pub. Carl Fischer and Associated and others.

Pastoral Symphony and Prelude—*Christmas Oratorio*—Bach, Available Associated Music.

Violin Ensembles

Holy Night and Adeste Fideles—Arranged for 4 Violins and Piano in the 1st position by C. Mollenhauer. Pub. by J. J. Robbins & Sons.

Fiddlers Three—Arranged by Henri Wehrmann, Pub. by G. Schirmer, Inc. Score and one set of parts \$1.00, extra parts 20c. Ten pieces for 3 violins playable in the 1st position. For moderately advanced 1st position players. Contains *Pastorale* from *Concerto Grosso No. 8* by Corelli, *Pastorale Symphony*—*Messiah* by Handel and others which would be appropriate for the season.

For Orchestra

Christmas Carol—(Fantasy) arranged by Sophin. Pub. by Mills.

A Merry Christmas—Franghiser—Pub. by Belwin.

Santa Claus Is Coming to Town—Arranged by M. J. Isaac—Pub. by Leo Feist—Set A—\$4.00, B—\$5.50, C—\$7.00. All include 1st violin in 1st position (Optional) and 3rd Violin (Viola) Optional Sax Parts and full reeds and brass parts.

Orchestra and Chorus

Christmas-Tide by R. Bourdon. Pub. by Harold Flammer. Full Orchestra \$3.00. Extra parts 20c. Vocal score 30c. A Medley of well known Christmas Carols with Orchestra or Piano Accompaniment or Orchestra alone. For mixed voices S.A.T.B. or S.A.B. or Women's Voices S.S.A. Suitable for Community Singing with Orchestra.

Carol Fantasy—Norman Lockwood. Pub. by Associated Music. Vocal Score \$1.50 includes piano or organ with optional trumpet and timpani. Full score and parts on rental from the publishers. The orchestra used is that of the original Messiah instrumentation—2 Oboes, 2 Trumpets, Timpani and strings. Chorus S.A.T.B.B. Suitable for Massed Choirs and large festivals. Includes—"Deck the Halls", "We Three Kings," "O Tannenbaum" among others.

For College Orchestra (On Rental)

Christmas Festival Overture—Uhranian Noel) by Nicolai Berezowski—Available Associated Music. Duration 8 Minutes.

Weihnachten—"Christmas" by Jaromir Weinberger—Available Associated Music. Duration 20 Minutes. Full orchestra plus 2 Harps, Celesta, Piano and Organ.

Overture in Olden Style on French Noels by Philip James. Available C. C. Birchard.

On Christmas Night—A Quodlibet on Christmas Tunes by R. Vaughan Williams. Available Oxford University Press.

This review of Christmas numbers was requested and to make it more complete we have reviewed again a few numbers covered in past columns for the benefit of our new readers. Most of you specified an interest in music for strings as well as orchestra suitable for the Holiday period. We hope from among those listed each will find his needs covered. See you in December.

From Shack to Shrine

(Starts on Page 16)

provements will be venetian blinds and music room chairs. He thinks the Band will probably complete financing these projects this next year.

In addition to his many activities in the school music department "Bill" Tetley is director of the Butler Men's Chorus, of some forty members, made



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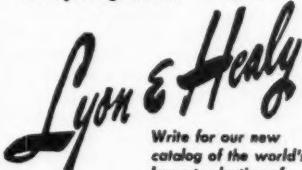
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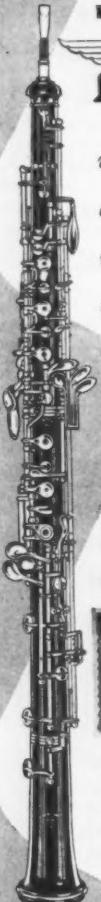
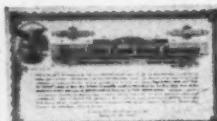
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By Bob Organ

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It will not be too long before the Christmas holiday season arrives and we should be thinking along the lines of preparation, or shall we just simply say "Pre Christmas." This of course involves a great deal of thought and work and we should begin thinking things over before we find ourselves short.

We of the DOUBLE REED family certainly have our part to do in both band and orchestra activities of our school or community. This is a part of our obligation to ourselves. However, it doesn't completely fill the bill. We should be thinking further ahead. Personally, I am thinking of small combinations such as quartets, quintets, trios, duets, etc., outside of our regular work. To me it is one of the finest schoolings we can have.

Form yourself a quartet, quintet, or what have you—and you will enjoy it as well as making it pay dividends in personal performance on your respective instrument.

The traditional woodwind quartet is, of course, composed of Flute, Oboe, Clarinet and Bassoon. Add a French Horn to this combination and you have the traditional quintet. There is a great deal of material written for these combinations.

Am certain your Band Director or Private Teacher can and will help you along this line because they well know the value of small ensemble playing.

It is not necessary that we confine our woodwind ensembles to the traditional instrumentations. There are many of my former students who are now Band Directors or Private Teachers who inform me that they have a quartet which is composed of Two Oboes and Two Bassoons. This certainly makes a fine combination. For the schools that have two Oboes and two Bassoons it certainly gives these players an opportunity to balance themselves, so to speak.

As an illustration let us consider the Oboe for a moment. We all well know that the Oboe CAN BE played to have a VERY PENETRATING sound. It also can be made to SOUND VERY PLAINTIVE, BEAUTIFUL and SWEET. My point is this—when Oboists practice or play in pairs they must learn to balance their sounds. This is also timely advice for Bassoonists.

The Bassoon is sometimes referred to as the clown of the orchestra. It is very capable of excellent independent effects. It is often used

for comical or grotesque effects. As an example, it is so used in Beethoven's "Pastoral Symphony," also in the overture to "Midsummer Night's Dream" by Mendelssohn. I remember in playing the current show "South Pacific" there is a "Call of the Wiles" sounded by the Bassoon that is one of the most effective parts of the music in the show. Again, the point is this—when players of any instrument, work or practice in pairs, they learn to produce their sounds similarly.

Personally, I have maintained a very definite practice in teaching—just as soon as my young students are able to produce a good sound and can play reasonably in tune, I then play a great deal with them both in unison and in duets and very often in ensembles. This of course serves many purposes—1) they learn to match their sound with mine; 2) they learn to balance volume; 3) they listen to their tuning; 4) they better effect their nuances; 5) they learn to match phrasings, etc. This in general is the value of small ensemble playing regardless of instrumentation. Again, let me say "it pays dividends in instrumental performance." Your Band Director or Private Teacher can help you choose adequate materials for this purpose.

Here is a suggestion while we are thinking Pre Christmas. When Saint Nick comes riding through the wintry skies with his traditional reindeer or his new jet propelled plane: Choruses, church groups, etc., will be in full rehearsal with cantatas and the well loved Christmas carols from many lands. Why not let the DOUBLE REEDS get in on the program.

Take your hymn book or Christmas carol book—should you not have one consult your Council of Churches, they will surely have some—Get your Oboes and Bassoons in a group and divide the parts accordingly. The Oboes can divide the treble clef parts and the Bassoons can divide the bass clef parts. In this manner you will have full harmony and you will find that it is fun to do.

Have one more suggestion which I believe to be of importance at this time. Most of us have been playing for our good old Foot Ball games.

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We have probably enhanced the attraction of the games greatly by demonstrating our half-time shows and maneuvers, etc. This is all a part of our school activities and we wouldn't miss doing it for anything—However, it is hard on our instruments, especially the woodwinds.

Some of our maneuvers have been done in extremely hot weather, some in wet and damp or even rainy spells, other times quite dusty. These various weather conditions all have an effect upon the playing condition of our instrument. We suddenly find our instrument with a lot of dry pads; some of them perhaps very hard; some parts of the mechanism full of dirt and dust; the tone holes full of dust, etc. This does happen when we are on the field or even while playing in your grand stand.

I play an open air Band season at our beautiful City Park here in Denver through the summer and it often happens there too.

The result is this—A hard dry pad will not cover properly and consequently there is a leak in our instrument which causes it to play hard or not at all. The dust or dirt that accumulates through the keys, etc., surely doesn't lend to good action which is so necessary for good mechanical technic.

All in all—when our Foot Ball season is over, we should see to it that our instrument is in good mechanical repair so that we may be in a position to better produce what may be expected of us musically. So long for now. See you next month.

The Band Stand

(Starts on Page 14)

gories for which manuscripts may be entered are: 1. Solos or ensembles for Woodwinds; 2. Solos or ensembles for Brasswinds; 3. Solos or ensembles for Percussion; 4. Solos or ensembles for a mixture of these first three.

From the large number of entries last year three first rate compositions were chosen and are now being published. The chairman of this NACWPII committee is Dr. Sanford Helm, School of Music, University of Michigan, Ann Arbor, Michigan. Manuscripts may be sent to him immediately for this year's competition. A committee of recognized composers serve as panel of judges.

The NACWPII will hold a session at the Music Educators National Conference in Chicago, Illinois, March 26-31, 1954, where these winning compositions will be performed. Cooperation of CBDNA is requested.

1954 Ohio Intercollegiate Band Festival at Oberlin College

The 1954 Ohio Intercollegiate Band Festival will meet this school year at Oberlin College, Oberlin, Ohio, on Saturday and Sunday, April 3-4. The

festival was held last year at Kent State University, Kent, Ohio, under the chairmanship of Roy D. Metcalf, Director of Bands, Kent State University, with Thor Johnson, Conductor of the Cincinnati Symphony Orchestra as Guest Conductor. This year's festival will be under the chairmanship of Arthur L. Williams, Director of Bands at Oberlin College. Ohio college band directors are asked to save these two days and plan to send your top musicians. 1954 marks the 25th anniversary of the founding of this intercollegiate band festival, the first of its kind, for it was in the spring of 1929 that Mr. Williams invited the college bands of Ohio to come to Oberlin to play as a massed band in conjunction with the Ohio Conference Track and Field Meet. Watch for further information!

Calling All Original Band Manuscripts!

Now is the time to beg, borrow (or steal if necessary) all the original band manuscripts you can locate so that they may be scheduled for hearing at the coming Division meetings of the CBDNA. The top number from each of the six national divisions will be scheduled for performance at the 1954 CBDNA meeting in Chicago, December 17-18, 1954. So now is the time for all college band directors to come to the aid of CBDNA and the entire band world by sending scores and parts to the following men: EASTERN: Andrew McMullan, University of Connecticut, Storrs, Conn. NORTH CENTRAL: Arthur L. Williams, Oberlin College, Oberlin, Ohio. NORTHWESTERN: L. Rhodes Lewis, Eastern Oregon College, LaGrange, Oregon. CALIFORNIA-WESTERN: James E. Berdahl, U. of California, Berkeley 4, California. SOUTHWESTERN: James Neilson, Oklahoma City Univ., Oklahoma City, Okla. SOUTHERN: C. B. Hunt, Jr., Geo. Peabody College for Teachers, Nashville, Tenn.

Leonard Smith Receives Key to City of Toledo

Leonard B. Smith was presented with a "Key to the City of Toledo" upon the occasion of his recent appearance there as guest conductor of the Toledo Civic Band. Mayor Lloyd E. Roulet made the presentation. Toledo has bestowed this honor upon only two other persons in the entertainment field—Joe E. Brown and their own Danny Thomas.

Sprained Hand Leads To 1st In Nat. Organ Contest

If Joyce Gilstrap hadn't sprained her hand practicing piano, she might not have won a national contest for student organists.

But the young (just turned 20) University of Texas music student did both. She practiced pedals while her hand healed, changed her major from piano to organ, and won first place in the organ division of the National Federation of Music Clubs Student Auditions.

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By Robert F. Freeland

The new 1953-1954 edition of the RCA Victor Educational Record Catalogue is now off the press. It can be obtained from most any music store, or by sending 10c to the RCA Victor Division, Camden, New Jersey. This record bibliography is a great aid to music teachers. The recordings are broken down into many types such as Recordings to accompany "A Singing School" series of music text books, folk dance records, instruments of the orchestra, etc. The recordings are graded for age and activity.

Recordings

SUNDAY BAND CONCERT. The Cities Service Band of America conducted by Paul Lavalle. One longplay recording, 10 inch disc, RCA Victor, LPM 3120, \$3.00.

A new band recording is always welcome. This is a fine recording and will be welcomed by many. Since its first broadcast on June 4, 1948, this virtuoso group has attracted countless admirers of band techniques and its musical results. The fine excellence and brilliance of this musical organization make it an example for all bands to follow. Director Lavalle has selected a fine rounded band program. The following are included on this LP disc: Spirit of Freedom March by Kent Cooper; The Carnival of Venice by J. B. Arban with trumpet solo by James Burke; Dixie, arranged by Daniel Decatur Emmett; The Ballyhoo March by Paul Lavalle; The Old Oaken Bucket; United Press March by Paul Lavalle; Listen to the Mocking Bird with piccolo solo by John Fulton and Bib Joe the Tuba by Director Lavalle with Joe Tarto, first tuba player with the Band of America. Highly recommended.

There Was a Little Tree (American Folksongs for Children). Shep Giannandes, vocal and guitar. One 10 inch LP disc. Elektra LP-Ekl 7. \$4.45.

A fine collection of folk songs for children of all ages. Excellent for use in the grades and for the general music class. The following songs are included: There Was a Little Tree, I Went Up on the Mountain Top, The Monkey's Wedding, Billie Boy, I Brought Me a Cat, Froggie Went a Courting, Oh But I Won't Have Him, Ground Hog, Who Will Shoe My Pretty Little Foot, and The Mare. The recording is of exceptional quality.

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

Music of the Arab People (Morocco, Algiers & Tunisia)—Volume 2. Toraia Orchestra of Algiers. One 10 inch LP record. Esoteric Company ZES2003, \$4.85.

Another important release for the school music class. Popular Arab folk songs with instrumental accompaniment are included in this second volume. The contents include: Ahdetli Warda, Utaaref Men Elihabek, Bir Ish Tamal Haavash, Dalamouni Habbi. A splendid recording. Recommended.

Gershwin: Concerto in F. Leonard Pennario, piano, with the Pittsburgh Symphony Orchestra conducted by William Steinberg. One 12 inch disc. Capitol long play, P.2819. \$5.70.

Here is a fine recording of this ever popular Gershwin work. Leonard Pennario, a true artist, plays beautifully. Steinberg and the Pittsburgh Orchestra perform with a skill that places it high in the roster.



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Argentine Folksongs, Sung by Octavio Corvalan. Folkways Records. Longplaying disc No. FP-810.

Christmas music, the epic story, and the Gate are included in this album. English translations of the songs included. Reproduction is good, balance fair.

Villa-Lobos: Nonetto: for Flute, Oboe, Clarinet, Saxophone, Bassoon, Harp, Celesta, Battery and mixed chorus. Second side: Villa-Lobos: Quatour, for Flute, Celesta, Alto Saxophone and women's Voices. The Roger Wagner Chorale and the Concert Arts Players conducted by Mr. Wagner. One 12-in. disc, Capitol Record P-8191, \$5.70.

The music of Brazil's Heitor Villa-Lobos is in great favor with the American People. This "Nonetto" is a musical tour of Brazil and includes a wild celebration, snatches of song, a glimpse of street life and so on. Not really easy to listen, yet so much vitality that it is delightful. The "Quatour" is a quieter piece, more song like and beautiful. The voice work is confined to vocalizing, no words. A striking and necessary effect. Both performance and reproduction of each selection are excellent. Highly recommended.

Haydn: Die Jahreszeiten ("The Seasons"). Sung in German. Elfriede Trotschel, soprano; Walter Ludwig, tenor; Josef Greindl, bass; RIAS Chamber Choir; Choir of St. Hedwig's Cathedral and RIAS Symphony Orchestra conducted by Ference Fricay. Three 12-in. records in album. Decca DX 123. \$17.55.

A great performance. Truly an outstanding production. The third recording on long play and by far the best. Solo and choral singing among the best recorded. Ference Fricay's direction is sensitive and inspired. Complete German-English text included with very fine notes by Irving Kolodin. Most highly recommended.

Prokofieff: A Summer Day Suite, Op 65b. **Kabalevsky: The Comedians**, Op 26. **Dvorak: The Water Sprite**, Op. 107. Orchestra of Radio Berlin Adolf Fritz Guhl, Arthur Rother and Gerald Wiesenbutter conducting. One 12-in. disc Urania 7082, \$5.95.

Three compositions designed for youthful audiences. The Prokofieff suite consists of seven little piano pieces orchestrated by the composer in 1941. The Kabalevsky music was written as incidental music for a children's play by Daniel. Its ten movements are delightful mood pieces. The Dvorak is one of three symphonic poems inspired by a collection of Slavonic folk poems. Recommended.

Film Strips

Music Stories. Six filmstrips, in color. Jam Handy Organization, 2821 E.



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Films

"British: Are They Artistic?" One 21 min. 16mm sound film, black and white. The British Information Service, 30 Rockefeller Plaza, New York 20, N. Y. Purchase price \$55.00. Rental price \$2.50.

How the British have been asking for more books, better plays and films, and more ballet and opera since the last war. Examples from Albert Herrin, Adam Zero and others.

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The Clarinet Corner

(Continued from page 50)

known; hold left hand on a-key but put right hand on second right hand side key from top. The trill a-B_b can now be easily played and what is more this B_b is usually a clear tone.

Besides the ordinary low b-natural (or top line f#)



which is good for scale work or the trill b-c or b-c# there is the fork b-natural:



This fingering would be useful thus:



Next month some of the alternate fingerings in the high notes.

New Music Reviews

Trio in B_b for three clarinets—by Benedetto Carulli (edited by Bellison). \$2.00. G. Ricordi, 1951.

In continuing the discussion of Simeon Bellison's arrangements and editions for Ricordi we come to the second of his clarinet trios. A third trio, that of F. T. Blatt, remains for us to investigate.

Carulli, born 1707, was a famous Italian clarinetist. An influential teacher, Carulli is the composer of many works for woodwinds.

The Trio is in four movements: Allegro Moderato, Andante, (concert E_b), Menuetto (Presto) and trio (concert B_b-E_b), and Rondo (Vivace). The first clarinet is given most of the technical work in the first movement—arpeggio tonguing, etc., but all lays well. The theme of the Andante starts in the second clarinet. Interpretive possibilities are apparent in this movement. Particular playing will be necessary in the Presto Minuet. Good finger technique will make the Rondo effective; here most of the fast passages are in the first part.

Find three fairly good players and they will have fun with this Grade 4-5 material.

* * *

Trio in E_b for three Clarinets—F. T. Blatt (edited by Bellison). \$1.50. G. Ricordi, 1951.

I wish these trios were published with score. As clear and concise as these editions are they need the score for the teacher or director who is to coach the students.

Blatt, born 1783 in Prague, was a teacher at the Conservatory of Prague. His many compositions include a method for clarinet.

The Blatt Trio is in the general style of the Carulli and Müller. As can be seen these three clarinetists lived about the same time. All three were excellent performers, influential teachers, and prolific writers. It is to be expected, then, that florid passages of virtuoso calibre should do their allegro movements.

Unlike the other two, the Blatt Trio has three movements: Allegro, Adagio, and Rondo. In this trio, perhaps more than in the others, the first clarinet dominates. The sixteenth passages of arpeggio and scalewise nature in the first movement are given almost wholly to the first clarinet. Even in the Adagio (3/4) the second and third parts are more like accom-

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paniments. A discrepancy in printing must have occurred in the second movement for each of the parts has a different tempo indication. Offhand I would be inclined to accept Adagio as the indication. The 6/8 Rondo contains four lines slurred sixteenths and a cadenza for the first clarinet. Throughout, the first clarinet has the challenging passages. A useful work of Grade 4-5 material.

Nuggets of News

Mr. Al Gallodoro's recent appearance over ABC-TV's Opera vs Jazz (Aug. 24) was quite interesting. Mr. Gallodoro is an artist and sound technician. His clarinet rendition of the Chopin Fantasie Impromptu in C^{sharp} minor was exciting. Then, on alto sax and accompanied by a sextet (2 altos, 2 tenors, 1 baritone, 1 bass), Mr. G played a pop tune. The sextet can be an interesting media of expression and probably warrants additional investigation.

* * *

Mr. Eric Simon, a contributor to our current analyses project, spent a part of the summer in Prades where he participated in the Cassals festival. Harold Freeman, who contributed to the materials survey, was an honorary judge at the Paris Conservatory this summer.

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